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Classified Advertisements continued p. 642.

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LITERATURE

CECIL RHODES.

In writing the life of Rhodes Sir Lewis Michell undertakes a task the nature of which he explains modestly in an Introduction. Those who may be startled by the heading "Parallels: Cæsar," will be reassured on the third page; and there is the same admission of serious defects in the character of Rhodes as appears in the most recent of other works regarding him sent to us. The author of the present volumes explains the need for a well-informed Life as a contribution towards the final estimate of history, for which, as he says, the time has not yet come. But there is this difficulty—that full knowledge of the facts is still far from available in Rhodes's case. The range of our view is, indeed, widened by these volumes. Those whose estimate of Rhodes falls short of that of his colleague, Sir Lewis Michell, will frankly admit that, in respect of the Stellaland Republic, the additional information now first given to the world is favourable to the contention of Rhodes's friends in the dispute with Sir Charles Warren and the Rev. John Mackenzie. But, in the three other chief crises of the life of Rhodes on which an unfavourable opinion has been formed by many, Sir Lewis Michell does not seem to us to help the side of

The Life of the Right Hon. Cecil John Rhodes.
By the Hon. Sir Lewis Michell. 2 vols.
(Arnold.)

Rhodes. As regards the chief of these—the Raid—there is still much necessary concealment.

Taking the Raid first, we should explain that the reticence of the biographer in no way points to implication of the heads of the Colonial Office, such as has been at times suggested by reasons given for the non-publication of what are styled the Hawksley letters. That gentleman is not named except in regard to matters wholly different. The same may be said of others whose privacy was alleged at the time of the sitting of the Parliamentary Committee: their names are either missing from the Index, or stand with reference to pages of a less exciting kind than those which deal with the movements of the forces under the control of Rhodes. Sir Lewis Michell is not afraid of the subject, or he would not have gone out of his way to introduce the history of a "Chartered" 7-pounder gun—acquired from the Bechuanaland Protectorate Police—showing it to have figured in the secret march to Fort Salisbury, in the operations against Lobengula, in the Raid, and at the opening of the Boer War.

The second volume reads as though Sir Lewis Michell would have liked to be completely frank with us, and believes that, even if the Raid could not be justified by him, honesty with regard to it would be the best policy for the memory of Rhodes. He makes no attempt to minimize Rhodes's responsibility, or to explain away the "women and children letter," as it is called. Neither is he concerned to assert that Rhodes, with all his habit of a Bismarckian use of truth, failed to mislead many who were associated with him. When he comes to deal with the Boer War, Sir Lewis seems to think that Rhodes "judged it politic to affect to believe that there would be no war." The case as stated is briefly this: that the Raid and action by the Chartered Company were to be subsidiary to a local rising, and to involve certain agreed consequences here set forth. The gravity of Rhodes's complete cognizance "of the preparations" is increased by the record of his statement of the arrangement to our author, on the next day but one after Jameson's surrender. See, for example, "Zululand to be annexed to Natal, and Basutoland to the Free State," subject to British supremacy.

As with the dominant episode of the Raid, so with the last in date of the four subjects of criticism named by us. With a word as to the attitude of Rhodes during the siege of Kimberley, we will return to that one which is worth discussion, inasmuch as we have all the facts before us. Of the trouble between Rhodes and Col. Kekewich, Sir Lewis Michell mildly, and perhaps wisely, writes that Rhodes "was apt to forget that Col. Kekewich was responsible to the Commander-in-Chief." In more military form we should put it that Col. Kekewich was commanding a garrison, and of necessity to be obeyed as much as or more than the captain of a ship by a leading seaman or

a distinguished passenger. A famous telegram from Rhodes has been published, and its effect upon the relieving force described by competent pens. It is here only

"touched on. On 10th February he and the Mayor handed in a message to Col. Kekewich deprecating further delay in relieving the town. In some manner, never satisfactorily explained, the summary transmitted to Lord Roberts conveyed the impression that the town had decided to surrender."

We think that the virtual allegation against Col. Kekewich conveyed in this form of words is one which would have been better omitted.

The ideal of Rhodes was the expansion of Cape Colony to the north: expansion of a South African Union, if Union could be brought about, but "expansion any way" on a scale to which an end was finally put by the unexplained concession to Germany in the two agreements often joined together under the name of "the Heligoland agreement." Although Lord Salisbury cut into our "sphere" by bringing Germany to Victoria Falls, and conceded the junction of the Congo State with Germany on the Central Lakes, it is claimed for Rhodes that he, almost alone, forced the exclusion of the influence of Kruger and of any foreign Power from Matabeleland and the central valley of the Zambezi. We have already said that in the first of these two volumes there are removed many of the difficulties caused to those who take this view by Rhodes's negotiations with the Stellaland freebooters denounced by the Rev. John Mackenzie and Sir Charles Warren. On the other hand, Sir Lewis Michell, who frankly dislikes "Exeter Hall," "The Aborigines Protection Society," Mackenzie, and all who were associated with them before and after the Warren expedition, suddenly admits his amazement at what he seems to regard as a complete change of front on the part of the Home Government. In other passages he quotes Rhodes's declaration that it was useless to make a struggle for Basutoland, inasmuch as it was hopeless to expect that the Home Government would take any responsibility for that country. By this argument he defended a shifting racial policy. Yet there is the historic fact that the influence of Mackenzie and his friends, such as W. E. Forster (whose name is not mentioned), caused both the resumption of Crown authority over the Basutos and the military expedition which saved Bechuanaland without firing a shot. The Northern policy was necessary, honourable, and successful. But there are those who feel that it is difficult to justify the proceedings of Rhodes towards Lobengula's people, and we had hoped that these volumes would have afforded the ground for some such defence of his Matabele policy as would permit many to think of him as they wish to think. Rhodes led all about him to believe that he was straightforward and loyal towards Lobengula. It is difficult otherwise to justify

the present of the thousand rifles (not, we think, named by his biographer), and the definite assurances in Rhodes's name with which Moffat, Selous, and Jameson disarmed Lobengula's doubts when his power was still unbroken.

On the whole, Rhodes did much towards the retention of civil rights by the native population of Cape Colony. His memorable declaration, with the words "whether white or black," is proudly given in these pages in facsimile, as that by which he will be best remembered. He may sometimes have raised a cheer by ridicule of "the negrophilists of Exeter Hall," but by any test such as most Dutch, Africans, and some British, would apply, Rhodes stands on the "Exeter Hall" side. He was one of the first of the modern statesmen of South Africa to welcome in advance the election to the Cape Parliament of a representative of the Kafir race. The Imperial Government obtained in 1888 by the Moffat treaty with Lobengula a guarantee against the alienation of Matabeleland to any foreign Power. After that came the Rudd-Maguire mining concession. Sir Lewis Michell writes of a deputation against the action of Sir Hercules Robinson and Rhodes in 1889 that it "complained of the recognition of the Rudd Concession, Mr. H. O. Arnold-Forster, of all people, being selected to introduce the subject." Mrs. Arnold-Forster in her "Memoirs" of her husband, which we hope to notice shortly, now fully explains the ground of his burning indignation, and cites a later reference to the matter made to herself by Rhodes. His presents and his promises kept Lobengula quiet during the march by the Transvaal frontier and the negotiations for Barotseland; but less than three years later Lobengula was dethroned and the territory annexed. In several declarations Rhodes explained his sorrow, and declared that the Matabele had forced their King's hand. We now find it asserted by Sir Lewis Michell that, before the march to Fort Salisbury, Rhodes had himself suggested "to march to Buluwayo" and occupy Matabeleland "peaceably, if not interfered with." It was apparently his brother applicants for the Charter who "prevailed.... The 'great adventurer' was thus prevented from emulating the achievements of Cortes in Mexico." Sir Lewis Michell adds the words used to a Pondo chief by Rhodes, who threatened to kill him should he "talk mischief" after a forcible annexation—to kill him "as I killed Lobengula." From the suspicion of a stain in his relation to the Matabele we still hope that Rhodes's memory will be cleared. It is not possible, we believe, to clear "the Raid"; but it is possible that, on a full view of his character and the circumstances, history will absolve him from a large share of blame.

We have detected but one blunder in these well-printed volumes; it is spread over three errors of detail in the three top lines of p. 83, vol. i.

The Agamemnon of Æschylus. With Verse Translation, Introduction, and Notes by Walter Headlam. Edited by A. C. Pearson. (Cambridge University Press.)

To review this book is a somewhat delicate task. We are dealing, not with the work of a living scholar, who expects criticism, and can, if necessary, reply to it, but with a legacy from one who has passed beyond all controversies. Moreover, the work was left incomplete, and that it sees the light of day at all is due to the piety of Mr. A. C. Pearson, who, as he explains in a brief and modest Preface, has laboriously searched through Dr. Headlam's papers, the files of periodicals containing articles by him, and various other sources, in order to complete the fragmentary notes. Hence in many places we cannot be sure that we have the lamented scholar's final views on a difficult passage; and where the reviewer thinks he finds a defect, he is uneasily conscious that he perhaps is merely doing what Dr. Headlam, had he lived to revise his own work, would have done much better. At least the editor deserves our thanks for avoiding one common vice of those who prepare posthumous works for the press. He has taken every precaution against putting forward his own views as if they were Headlam's; his additions to the notes are distinguished by brackets; the exact amount he has added to the Introduction is clearly stated in his Preface; and although he is frequently compelled to modify or work up the fragments of what was to have been an elaborate commentary, he has refrained even from this unless the author's intention was "established beyond reasonable doubt."

We may say, to begin with, that the result is a work well worth publishing, uneven in places because unfinished, but containing much which no student of Æschylus can afford to miss. The Introduction and the verse translation being the most complete parts, we discuss them before proceeding to the text and commentary. The former, after a short résumé of the story, goes on to discuss the growth of the legend from the form in which it appears in the 'Odyssey' to that in which Æschylus presents it. How the tale of a blood-feud between two border chieftains, ending in the murder of one by the other, and the consequent vengeance taken by the son of the murdered man—a tragic "variation on the immemorial theme of the 'Odyssey' itself," as is well suggested—grew into the story of a conspiracy arising partly out of the unrest caused by a costly and selfish war, partly out of the quarrels between two princely houses; and how this later form of the tale was made a vehicle for the lofty theology of the poet, is a subject fascinating in itself, and handled with skill and freshness. To epitomize the discussion here would be to spoil it; it must be read entire.

We must, however, linger a moment over one passage, in the first part of the Introduction, in which Dr. Headlam joins battle with Dr. Verrall, and—to our thinking—refutes the subtle theory of that scholar with even greater subtlety. According to Dr. Verrall, the elaborate chain of beacons, the brilliant description of which forms one of the finest passages in the play, is a mere figment of Clytemnestra's crafty brain; there was only one beacon really, that which announced, not the fall of Troy as the Watchman thought, but the arrival of Agamemnon. Thus the absurdity of bringing the king across the Ægean in a few hours, despite a howling gale, is avoided. Dr. Headlam goes to the root of the matter. This theory, he points out,

"rests on the assumption that the time of the action is continuous from start to finish; or rather, that it is contained 'within the early hours of one morning.'.... There is not a single circumstance which compels us to suppose that the events which follow v. 493 occur on the same day, or within the same week, as those which precede.... Dr. Verrall," he continues, "has taken hold of the wrong limb of the difficulty. Instead of inferring that the beacon cannot announce the capture of Troy, we ought to infer that the king does not arrive in the course of the next morning."

This violation of the much discussed "Unity of Time" is, he reminds us, quite in accordance with Æschylean and general Greek dramatic technique. The "unity" was commonly observed, because, and only because, the identity of the Chorus must be kept up, and

"it was improbable, if the action extended over a long time, or was removed to a great distance, that the same group of persons would throughout be present as interested spectators."

But in the 'Agamemnon' the Chorus is composed of a council of elders, who can be made to assemble at their regular meeting-place, the royal palace, as often as the poet chooses, with no violation of probability.

Dr. Headlam seems to have overlooked the fact—pointed out to the reviewer by a well-known scholar who, we believe, has since published his views on the subject—that Æschylus himself distinctly tells us that the action of the play extends over some months. Troy falls, says Agamemnon in v. 817, "about the sinking of the Pleiades," i.e., in the beginning of winter—hence the disaster to the fleet through the winter gale. But the Herald on his arrival says that he reaches his home "on this tenth day of the year" (so Dr. Headlam rightly explains the MSS. reading *δεκάτῃ*, although he receives Jacob's conjecture *δεκάτου* into his text), and this to an Athenian audience could only mean the 10th of Hecatombæon, or about the middle of summer. This, even without the other arguments so ably put forward in the Introduction, suffices to do away with any theory which supposes the action of the play to fall within twenty-four hours.

Of the translation it is not necessary to say much. The name of Walter Headlam on a title-page is guarantee enough that any verse which follows will not be rubbish. The task of rendering Æschylus into English metre is no doubt an almost impossible one—witness the dismal failure of Browning; but the present version is certainly on the right lines, and, to our thinking, attains no inconsiderable measure of success. Dr. Headlam's principle—so an extract from a letter of his tells us (Preface, p. x)—was to employ, for the blank verse into which the iambs are rendered, "the large language of the dramatists and Milton (without the slang of the dramatists)." The same extract shows that the lyrics, as might be expected, gave him the most trouble, if only because "they had to be in the same language to harmonise with the rest"—thus excluding the styles of Shelley and Swinburne for example. The translator's least adequate work is his rendering of the choruses. It is hardly fair to point out that his version of the great passage concerning Iphigeneia (215 foll.) is but a pale reflection of the splendours of the original; this is merely saying that he could not equal Æschylus at his best; but take a less inimitable original, ll. 702-16. Here is the translation:—

But unbent Wrath abiding
Works her will to render
That so dear alliance
All too dear for Troy;
That scorn of high Zeus guarding
The shared Home's friendly Table
Wrath in her season visits
On all that uttered joy,—
All that once in gay carousal
Bride with Hymen fain would honour,
Hymen, when the time of spousal
Bade them heap their praise upon her—
Ah, but at this time,
Though late the lesson, wiser grown
With age-long suffering of her own
Sons' blood so lamentably shed,
That ancient City loud, I ween,
Laments with practice—perfect Threne,
"O Paris evil-ved!"

This has its merits; the grim pun on κῆδος is well turned; but is the rhythm of the last few lines, suggestive as it is of Scott's narrative verse, particularly suitable to the subject, or representative of the metre of the original? "Visits," again, is hardly adequate for *πρασσομένα*. This may be hypercritical; but the very fact of the general excellence of the version makes the reader all the more sensitive to its flaws.

We like the blank verse much better, despite a perhaps over-frequent use of half-lines. One short and almost random passage may give some idea of the extent to which the flavour of Elizabethan dramatic verse has been caught. Cassandra is about to leave the stage and enter the palace:—

I will go in
To finish there my wailing; life, content me!
—O think not, sirs,
I am as a bird that startles at a bush
In idle terror; when I am dead, confirm me,
When for this woman here a woman dies
And slain a man for man ill-mated lies:—
I crave this of you at the point of death.

To review the text and notes in detail is outside the scope of any but a specialist periodical. A play so long the happy hunting-ground of emendators good, bad,

and indifferent, and bristling with difficulties of interpretation, cannot but produce fresh controversies with each new edition. Nothing short of the discovery of a MS. in the author's own handwriting is likely ever to settle the reading of such passages as 1456 foll.; and every one who uses this edition will no doubt find much to disagree with in the text, although no one can fail to find something to admire, if only for the learning, good taste, and ingenuity displayed. The editor has introduced a good many conjectures of his own, some of them—as that of ll. 100-102—rather daring, but still worthy of consideration; while more than once a mere departure from the traditional punctuation has improved the sense, as at 380, where, following Blomfield's suggestion, he reads "Διὸς πλαγὰν ἔχουσιν" εἰπὲν | πᾶρσιν, τοῦτο τ' [so Boissonade, γ' the Farnesian MS.] ἐξίχνεσσαι. We could wish that in 1331 he had kept δακτυλοδείκτων instead of the unmeaning δακτυλοδείκτων of the editors, and that, having so often shown his daring in correcting the MSS., he had not attempted to defend 862 (πολλὴν ἄνωθεν, τὴν κάτω γὰρ οὐ λέγω).

But we must refer the reader to the book itself, and pass on to the commentary, which, despite Mr. Pearson's efforts, is a tantalizing fragment. While one finds many excellent notes where notes are very much needed—on 125 foll., 718, 1277 (defending an alteration in the text); wealth of illustrative passages from all kinds of sources (740, 749, and many others); warnings against mistakes all too common among editors, as on 1234, where he corrects the traditional idea that "Ἄιδον μητέρα can mean something like the English phrase "the Devil's dam"; and great ingenuity (957 foll., on the double meaning of ὄμφαξ and πικρός); on the other hand, there is no note on, e.g., the curious use of ὁλοθυμὸν in 600. Indeed—perhaps from lack of interest in the subject—Dr. Headlam shows to least advantage where a difficulty involving a point of belief or ritual has to be explained. L. 862, again, has no note at all, just where we might have expected an interesting one. On 1304 an extraordinary slip of the pen makes Æneas "son of Priam and Hecuba." But with all the imperfections of this unfinished work, "inuenuis etiam disiecti membra gigantis."

It is impossible to give in a review of reasonable compass an adequate idea of this interesting and valuable edition of Æschylus's masterpiece. We can only recommend all who are interested in ancient literature to read it for themselves.

The Oxford Book of Italian Verse, Thirteenth Century—Nineteenth Century.
Chosen by St. John Lucas. (Oxford, Clarendon Press.)

A DISTINGUISHED deputation should certainly be sent to thank the Clarendon Press for not despairing of the state of the study of Italian literature in England. To have followed up Prof. Butler's

excellent 'Forerunners of Dante' with 'The Oxford Book of Italian Verse' is no small achievement. So far as we can discover, this is the first anthology of the kind that has appeared in this country for at least half a century, and Mr. St. John Lucas shows himself well equipped for the task entrusted to him. Like the others in the same series, the volume before us is provided with short biographies of the poets represented, and with a few notes on passages where some kind of assistance seemed absolutely necessary. Such an anthology is intended only for those well acquainted with Italian; otherwise fuller notes would be indispensable, especially on the earlier poets. The selection is thoroughly representative, for it begins with St. Francis of Assisi, and ends with Carducci. No living authors are included, so we must go elsewhere for D'Annunzio or Pascoli; but as one glances down the names that appear on the list, one realizes what is missed by a generation without Italian, even though Roger Ascham called an Italianate Englishman an incarnate devil.

Rhyming is so easy in the language that nearly all cultivated Italians have written verse of one sort or another. In periods like the Cinquecento or in the palmy days of Arcadia, this had the disastrous effect of flooding the country with worthless verse. But it is interesting to note the number of men distinguished in other walks of life who have contributed to this selection. In the sixteenth century Michelangelo's sonnets have a rugged strength that makes them seem "like the cry of a giant breaking into a symphony of tuneful, but expressionless voices," to quote Mr. Lucas. Lorenzo dei Medici was, too, a real poet, whose love for the peasant songs of Tuscany shows his individuality. Frederick II., his son King Enzo, and his minister Pietro della Vigna, are all represented; while Baldassare Castiglione contributes a sonnet, and the author of the 'Principe' a thoroughly characteristic poem on opportunity. Most of the other poets gained their living by some civil employment, many of them holding University professorships.

Another striking fact is the persistence with which the idea of Italy makes itself felt as a growing influence through the latter portion of this volume, till in the great days of the Risorgimento it ends by becoming the dominant note. Dante and Petrarch and Machiavelli were all patriotic Italians in their own way; and even in the degenerate seventeenth century Filicaia won immortality by his sonnets to Italy. Arcadia was an ideal world which carefully excluded the life of the day from its precincts; but Parini, the first poet to break from the sheepfold, is thoroughly Italian in spirit, and after Alfieri the national feeling carries all before it.

In a collection of lyrics it is always interesting to trace the rise and decay of different metres in different periods.

The Trecento is dominated by the *terza rima*, as the sixteenth century was by the *ottava rima*, and throughout this whole period the *canzone*, largely owing to Petrarch's authority, reigns supreme. During the decadence the Pindaric ode becomes prominent; while the *canzonetta* is characteristic of Arcadia. Then Parini and Alfieri perfected the unrhymed hendecasyllable, for they had something more serious to say than could find expression in the tripping metres of Frugoni and his followers; and Manzoni preferred stanzas of from seven- to eleven-syllabled lines in various combinations for his magnificent odes. The sonnet is the only form that remains constant through the ages, and even that fell rather into disrepute during the last century, as compared with Leopardi's Pindaric odes or Carducci's 'Odi Barbare' and their classical metres. Yet the basis for virtually all these forms can be found in the old popular poetry in which the Sicilian school took its rise.

We have caught Mr. Lucas tripping only once. Had Collalto married Gaspara Stampa, as he tells us, there would have been five good sonnets fewer in his collection, for it was her grief at his desertion, even more than her love, that changed her from a conventional imitator of Petrarch into a genuine poetess. It is pleasing to find her occupying her true place in this volume as Italy's greatest poetess, for in the opinion of the present writer her best work is far better than anything Vittoria Colonna ever wrote. We think Gaspara's pretty madrigal 'Il cor verrebbe teco' should have been included. Both Leopardi and Luigi Carrer considered it one of her best poems. We are also a little surprised at not finding Carducci's 'Alle fonti del Clitumno,' and we should have liked to see his 'Alla stazione in uno mattino d'autunno,' which seems to us to be the most poetical, yet thoroughly realistic, treatment of the subject we know in modern literature. Those who find real charm in the literature stamped with the Pan-pipes and the pine and laurel wreath, for all its artificiality—and Carducci fully recognized the charm of Arcadia at its best—can hardly expect much consideration for their weakness in a volume of this kind. But Mr. Lucas gives them good measure, for his selection is admirably proportioned. We think that Savioli's twenty-four editions, combined with the fact that Carducci considered him the best lyric poet in his 'Poeti erotici del secolo XVIII.,' should have gained him a place in this anthology in preference to Vittorelli, though Byron honoured one of his sonnets (No. 271) with a poor translation. Rolli is represented only by his 'Solitario bosco ombroso,' the first Italian poem Goethe ever knew, and one which rivalled the popularity of Metastasio's Ode to Nice in its day; and we suppose Rolli's drinking songs are rightly excluded. Yet he deserves special attention in a collection for English readers. He loved England, and above all the English ladies, whose singing of his songs, he tells us, brought an additional charm

to the words, and doubtless also additional guineas to his pocket.

Quanto è piacevole gire a disporto
entro al regale giardino di Kensington
quando già il termine del giorno è corto !.....
Frammistì i giovani franchi ed amorosi
van tra le ninfe, che or liete o serie
saluti rendono dolce vezzosi.

So he sings in his poem 'Londra e le due donne,' much of which is fully as applicable to the town to-day as it was to the London of the early Georges.

The Winter Queen: a Romance. By Marie Hay. (Constable & Co.)

WHEN a writer of enthusiastic temperament is "enchained" by the "Stuart charm," and is conscious of a "command" to tell her tale; when she has fallen into a "true love" for one who possesses in a special degree the "witchery" and the "magic smile" of the race; when, besides enthusiasm and the sense of a mission, she has imagination and literary facility, unhampered by what we may call literary discretion, and has so steeped herself in chronicles and legends that the wildest of their details have become authentic facts; and when, under these influences and with this equipment she sets out to unburden herself in an historical "Romance," certain things may be fairly expected by any one who has had experience of books produced under similar conditions. What these are it is scarcely necessary to indicate in detail. We will only say briefly that after a second reading of this most interesting work we are irresistibly reminded of the remark of the groom in Leech's picture: "When a lady gets on a 'oss, she says 'My eyes, he's a 'oss, and he must go.'"

Miss Hay has, perhaps, scarcely realized that, of all literary enterprises, historical romance is the most difficult. The pitfalls are on every side, and to avoid them requires the genius of a Scott or a Dumas. "Romance" may easily become melodrama, or even farce; conversations may easily become absurd. Attempts to give the desired archaic flavour by little verbal tricks—the incessant use of "an" for "if" for example—are irritating. Miss Hay would do well to lay strong hold of herself when she feels disposed, as has been frequently the case, to indulge in lurid paraphrase. When, for example, all she has to say is that typhus was rife in the Bohemian army, she does it thus:—

"But Death had not sated his lust with the few Bohemian battles. It was not enough, and Death dismounted [*sic*] his grim steed of Warfare, and dipping his dread sickle into the poison of disease, mowed down the flower of the Bohemian army."

Or, again:—

"Openly Europe was at peace, but men's hearts were black with lust of power, and religion fired the slime of greedy ambition till it rose up in a boiling vapour and hung over the world as a lowering cloud of war."

We confess, too, that we do not like to find an honourable lady who is inclining to embonpoint described as "like some well-bred mare, solid and comfortable." Miss Hay must have been reading Jane Austen when she made Elizabeth of Bohemia exclaim: "I vow 'twill be hugely diverting."

After all, the real test of an historical romance is whether the reader is left with a clear conception—historically correct or not—of the characters; and here, in spite of the flaws which obtrude themselves, we think that Miss Hay has been successful. When she writes quietly she does justice to her powers of discrimination. Thus, of Frederick:—

"Frederick took himself and his position seriously, perchance a trifle heavily, mistaking heaviness for power and real weight. He did his best, but his best was not good enough, not strong enough. He was a Prince Charming, a delightful lover, a true gentleman, a brave youth, but the good God had not made him a statesman or a strong man."

And of Elizabeth herself:—

"She had all the complexity of the spontaneous, all the contradictions of a grand and generous nature. She could be wayward as a silly child, wise and sensible as a grave woman, facile to weakness, and determined as a warrior; gentle and patient, and then a rough word or a cruel saying would awaken a very devil of rage in her, after the manner of her godmother-kinswoman, Elizabeth of splendid memory."

In her amplification of this judgment there is one episode which Miss Hay would have been well advised to treat in a more restrained manner. The attempt to lift Elizabeth's flirtation with Christian of Brunswick into an almost heroic atmosphere is a failure, and a regrettable failure. It was surely unnecessary to soil her picture by an imaginary record which can mean nothing but that her heroine was, on this one occasion, a would-be adulteress. The ethics of "Romance" permit reticence—even silence—as well as inclusion.

Nothing could be more commendable than the industry displayed by the author in her mastery of the general historical background of her tale, and her personal acquisition of topographical detail. Thus equipped, she has written some scenes which are unexpectedly satisfactory. The sudden entrance of Elizabeth upon the conspirators at Heidelberg, the meeting of the luckless Frederick with the Lords of the Evangelical Union, the wild ride of the humiliated and half-crazed man which followed—these and many other passages are, for romance, acceptable, if not convincing; while the picture of the hopeless exile and the ridicule attending it, the disillusionment, the family bickerings, the dreary poverty, the desolate refuge in England, relieved only by the chivalry of Lord Craven, deserves appreciation. The merits of this romance are as obvious as its faults.

NEW NOVELS.

The Prize. By Sydney C. Grier. (Blackwood & Sons.)

THIS is another chapter in the author's historical romance of the Near East. Many of our old friends have lost little of their activity. Prof. Panagiotis and "Lord Glafko," or Wylie, are forward in movements of the rival pretenders to the throne of Constantinople. The plot is plausible, as we should expect. But politics are here secondary to the study of Danae, a wild Greek girl, a princess at heart and a peasant in seeming, who is projected by circumstance into the half-civilized circle of the "Emathian" Court. Passionate devotion and a total contempt for truth are her most marked characteristics until a Briton leads the Nereid to find her soul. Her qualities emerge in many situations, tragical, comical, and pathetic, and her figure dominates and distinguishes the story.

A Large Room. By Mrs. Henry Dudeney. (Heinemann.)

MRS. DUDENEY's style seems to us to have sustained some injury from an injudicious devotion to Mr. Henry James, and her sense of humour is not so apparent in this story as usual. Like all her books, it is interesting; but, with the possible exception of the High Church curate who disappears altogether at an early stage of the proceedings, the heroine is the only person who is even supposed to appeal to our sympathies, and we must confess that she appeals in vain. We feel perversely inclined to take sides against her—with her unappreciative female friends, with her Philistine husband—nay, almost with her stage villain of a lover and the wicked stepmother who plays into his hands. Even when she finally becomes religious and is left looking forward to "a long life very rich in service," our dominant feeling is one of mild compassion for the prospective objects of her philanthropy.

Spell Land. By Sheila Kaye-Smith. (Bell & Sons.)

MISS KAYE-SMITH is faithful to Sussex; but whereas her two former novels dealt with bygone days, 'Spell Land' treats of our own time. It is the story of an unhappy love-affair, traced upward from the childhood of the lovers. Its later scenes recall the atmosphere of 'Jude the Obscure.' Indeed, we think the tragedy too heavy at the last to balance with the pleasant bantering tone of earlier chapters. The character of the Swedenborgian minister is to us obscure, and anyhow unneeded. It serves as an excuse for vague and irrelevant remarks about religion. The hero, too, is unconvincing in the end; we should judge him a first attempt at subjective treatment. The other characters, which are viewed objectively, are well drawn, the heroine

being admirable. Love of the country and a delicate sense of its charm should secure the author's hold upon readers. In scenes where human emotions are at one with moods of nature she is at her best.

Pan's Mountain. By Amélie Rives. (Harper & Brothers.)

A FINE, athletic girl, with an Italian mother and a Servian father, brought up as a pagan by the latter and still believing in the old gods, though christened Dione as a concession to her mother; a rising young English poet with a good Oxford degree, enormously strong and divinely handsome, who does not mention that he is already married till it is too late; Lago Maggiore for a setting, and a conventional well-born Milanese by way of foil—these are the principal ingredients of the clever romantic novel before us, which naturally ends in tragedy. We cannot imagine an Italian girl, or even a foreign girl who mixes much in Italian society, taking long walks alone with young men, going for midnight rows on the lake to offer wine and honey to Pan and ask him to bring her a husband, and flying in the face of all the conventions of her class. However, the author obviously knows the district well, even to its dialect and the superstitions of its peasantry, and has a true feeling for its beauty. We suppose we are to regard Dione rather as a Servian than as an Italian, for she is obviously her father's daughter; and here the Princess Troubetzkoy is doubtless to be trusted. The specimens of Servian songs that she introduces fully prepare us for the fate that overtakes the young Englishman.

The Getting of Wisdom. By Henry Handel Richardson. (Heinemann.)

THE reviewer assumes the author of this remarkable study of schoolgirl life to be a woman, and one possessed of somewhat rare powers of concentration. Her method is microscopic, Zolaesque in this, and in its disregard of the ordinary canons as to what is and what is not fitting for publication. But Zola's love of a huge ground-plan is not seen here. On the contrary, the author has aimed clearly at confining herself to a carefully restricted area. There is almost a pathological—perhaps it were fairer to say an anatomical—suggestion about the book. It is a treatise, built up, page by page, one feels, upon exhaustive dissection and examination. One chapter at least we read with a sense of physical discomfort and affront. The book is a detailed record of a school girl's life in Melbourne. We are shown the conflict between a temperament of a rather exceptional sort, and those school influences which tend to shape young folk in a uniform mould. That is no new theme, but it is handled here in a remarkable manner. The book is convincing.

The Idealist and Mary Treherne. By Edith Mary Moore. (George Allen & Sons.)

THIS is a novel not too simple for those who desire portrayal of character, nor too subtle for those who are content with a plain tale sympathetically told. It is entirely a love-story, but, incidentally, it deals with the inadequacy of materialism, and, more prominently, the adequacy of "idealism." John Cunliffe—always unaccountably referred to as "Mr. Cunliffe"—throws up a brilliant career in medicine for a life devoted to philosophical meditation in the country. Meditation by no means absorbs all his attention: Mary Treherne and her rich but hopelessly unworthy lover have their share in diversifying his existence to a degree incompatible with complete peace of mind. Mary Treherne is still naive enough to regard a man endowed with Cunliffe's knowledge and attainments as immeasurably above her—a circumstance which imparts much interest to their relationship.

The Affairs of Ashleigh. By Stephen Knott. (Melrose.)

THE impecunious hero whose ancestral property, encumbered by mortgages, seems in danger of passing into unsympathetic hands is far from new to the world of fiction, but Mr. Knott successfully reintroduces him, thanks to his ability to suggest the charm of first and honourable love. Part of the action takes place in South Africa during the last Boer war. The hero, a subaltern whose father is a gambler, saves a corporal's life, and reaps a harvest of gratitude, to the disadvantage of a vulgar tradesman who wished to overreach him. The heroine's father (a rogue who poses as a Christian philanthropist) is not the only individual who shows the *naïveté* of the author's satiric method, but the novel is none the less crisp, bright, and readable.

Grit. By George Hansby Russell. (John Murray.)

TRUE to its title, this novel, which may be recommended to boys, old and young, exhibits the courage and coolness of its principal characters. The scene is South Africa, and the heroes are an English lad and his Zulu servant, whose prowess makes him worthy to shake hands with Mr. Haggard's doughtiest African. An attempt to obtain a concession from a native chief is the cause of an appalling crisis, which is rendered more acute by the kidnapping of the heroine and her detention in a hostile kraal. The most memorable incident in the tale is the destruction of a witch-doctor by a sceptical native boy. In avoiding sentimentality, Mr. Russell goes to the other extreme, and allows his white hero, at seventeen, to talk to the brave and pleasant heroine in a strangely surly style.

The Confessions of a Successful Wife. By G. Dorset. (Heinemann.)

THE confessions of the wife in question are concerned not with her own failings, but with those of her husband, and these are certainly sufficiently numerous to make us admire her courage in undertaking, as he puts it, to "see him through." Yet withal he is a genial blackguard, and life-like. The heroine's Griselda-like patience is redeemed by an appreciable sense of humour, but her magnanimity rather passes our powers of belief. The scene is laid in an America which is by no means the America of Mrs. Wharton and Miss Robins.

STORIES AND REPRINTS.

FOR fluent narrative, gruesome imagination, and the promotion of youth to leading parts in adventurous action, Mr. R. M. Macdonald, the author of *The Moon God's Secret* (Fisher Unwin), should take a high place amidst numerous competitors; but we miss the wholesome realism and hearty ideals of Henty and some of his predecessors. Here we find the sordid aim of a gang of adventurers to be the stealing from a cannibal island of certain gold idols, valuable enough to recoup them for much physical danger. There are strong features in the book. The gallantry of the leaders in a second expedition, especially of the young engineer who comes to the island to find his brother; the excellent performance of that brother as a cannibal chief during the period of his eclipse of reason; and the thoroughly modern methods of electric and other engineering which complete the white man's triumph over the local gods, make the tale worth the notice of the benefactor of youth.

Herbert Strang is now a leading storyteller for boys, and in *The Adventures of Dick Trevanion: a Story of Eighteen Hundred and Four* (Frowde and Hodder & Stoughton), he has given us a good specimen of his skill. Master Dick has an adventurous time with spies, privateering, and smuggling, and ends by making a notable discovery. The vernacular is used freely and with good effect throughout.

In *The High Deeds of Finn* (Harrap) Mr. T. W. Rolleston sets before English readers a selection from the "bardic literature of ancient Ireland." If the contention—dwelt upon in the Preface—that the tales here retold "belong neither to the category of folk-lore nor of myth, although most of them contain elements of both," and further, that they were written "with an artistic purpose by men who possessed in the highest degree the native culture of their land and time," be aimed at according them a unique position in the world of letters, it cannot well succeed. The same may be as justly asserted and presumed of the various means by which the folk-lore and myth of communities other than the Irish have, in the first instance, come down to us; neither from this ethnical point of view is the literary status of Finn or the sons of Turenn appreciably different from that of Jason or Beowulf. It is right, however, that Irish legend should take its place with the rest, and for this reason, as well as for the tasteful manner in which Mr. Rolleston has

carried out his work, the volume is welcome. It is divided into three sections, the first comprising miscellaneous 'Bardic Romances,' the remainder dealing respectively with 'The High Deeds of Finn' and 'The History of King Cormac.' The prose is lucid and picturesque, and the occasional verse adequately done; while an Introduction by Mr. Stopford A. Brooke sketches some of the intricacies of Gaelic tradition. The work is "intended largely for the young," to whom Mr. Stephen Reid's sixteen charming illustrations in colour should be an additional attraction.

The Romance of Canada: Stories from the History of her Discovery, Exploration, Conquest, and Settlement (Frowde and Hodder & Stoughton), is remarkably cheap. At the price of an ordinary novel it offers as much as the average guinea book of travel. Herbert Strang gives what young folk like, and gives it them in a form which makes it very good for them. He has chosen here one of the most inspiring and romantic themes in British history—the early settlement of Canada; and has brought together a sequence of stories calculated to hold the interest of any English lad, or girl either, for that matter.

Miss Bessie Marchant, the author of *A Countess from Canada* (Blackie), a stirring tale of life in the days of Hudson Bay Company dominion, is well known as a lady adventurer; and her stories are full of the spirit of life and travel in wild, remote places. The present one is only conventional and stagey in its last few pages, written, perhaps, to make its title possible. For the rest it is admirable—as full of life and zest and high spirits as the air of the country it deals with. Hunting, snow-shoeing, canoeing, and the "packing" or portage work which accompanies canoeing in the fastnesses of the North-West—these and many other occupations of the sort keep the heroine busy from first to last.

Three Amateur Scouts. By Raymond Jacobens. (W. & R. Chambers.)—The three amateur scouts, otherwise the Cock Brigade, owed their incorporation to the inventive genius of Tabitha Smallways, a little girl of eight; but her abilities proving to be rather creative than executive, she handed over the command of the brigade aforesaid to one of her male colleagues. This surrender may be variously interpreted as a tribute to masculine superiority or to feminine generosity, or we may fall back on the solution that perhaps it did not really happen. Like all this author's books, the story is lively, sympathetic, and interesting.

Nobby's Luck, by Ernest Protheroe (Cassell & Co.), shows an uncommon grip of boy—particularly modern boy—character. "Nobby" is as real as his luck, which leads him comfortably out of every scrape, enables him smilingly to conquer his foes, and brings him through financial disaster, to fortune in love and honour in arms. Two-thirds of the book are concerned with the life of a public school, and here especially the author writes of what he knows. The boys are all convincing, and not one of them is a prig.

Parents on the look-out for an author who will please their boys may safely trust a naval officer when he takes to spinning yarns. His stories are sure to be wholesome, and equally certain to be packed full of incident

and adventure. Staff-Surgeon T. T. Jeans is not concerned with the analyses of character, and in *On Foreign Service; or, The Santa Cruz Revolution* (Blackie), he is more than usually prodigal in his allowance of incidents and hairbreadth escapes. British midshipmen, and a sub-lieutenant who has a twin-brother among the revolutionaries, figure largely in the story, and help to make its fun fast and furious. It is a rousing good yarn.

Truly the boys and girls of to-day are liberally catered for in the matter of story-books, and parents, godparents, and other benevolently inclined relatives are troubled only by the extent and variety of their field of choice. The doings of the seawolves of the Mediterranean, the Algerian corsairs, and their picturesque rivals in piracy, the Barbary rovers, form excellent material for the story-teller, and material, too, which, so far, has really received very little attention. In *Two Dover Boys; or, Captured by Corsairs*, by Gertrude Hollis (Blackie), it is handled simply and effectively.

The Opium Smugglers, by Harold Bindloss (Fisher Unwin), shows that its author has considerable knowledge of ranch-life on the "Pacific Slope." The interest suggested by the title is supplemented by a fascinating picture of the daily routine of the rancher, his struggles and his final victory. It is to the credit of Mr. Bindloss that he has refrained from excessive sensationalism, and that the experiences of his young hero, while still engrossing enough to seize any boy's attention, are wholly possible.

True All Through, by J. Harwood Panting (Chambers), is a healthy story about two boys whose father has suffered undeserved imprisonment. The cruelties of a farmer relation who adopts them, the kindness of a grandfather who has invented a rather improbable aeroplane, and adventures at school and in the wide world will make an appeal to the youthful imagination that will hardly be weakened by some obvious improbabilities. The average boy will probably not realize, for instance, that an innocent prisoner of good conduct could not serve the precise "five long, terrible years" of his sentence. The daring artist has depicted the aeroplane.

The Gold-Seekers, by Robert M. Macdonald (Fisher Unwin), is a well-written story recounting the adventures of three youths who produce a machine capable of extracting gold-dust deposits from sand, and prove that the Sahara is boundlessly rich in gold. No such story could be quite convincing, even to a boy; but its exciting plot (including divers encounters with the hostile secret society of the *SENUSSI*), a certain breezy humour, and Mr. A. Webb's illustrations are enough to ensure popularity.

We recognize the happy style of the illustrations in *Fifty-Two Stories of Classic Heroes* (Hutchinson & Co.) as that of Mr. F. C. Papé. The stories are told by various contributors, including the editor, Mr. Francis Storr, and are welcome, since the tales of Greece never lose their eternal youth. "Some of the contributors," says Mr. Storr in his Preface, "have followed closely the texts, others have given free play to their fancy, but in every case the myths have been treated simply as stories, and no attempt has been made either to trace their origin or to indicate their religious or ethical significance." This claim is

amply borne out by the text. All the contributors tell their stories with commendable directness and plainness. It is true that none of them can rival Hawthorne, who provides the last ten stories, chiefly about Theseus and Hercules. Hawthorne seems to write for younger readers, and there is a touch of intimacy with youth in his manner that is wanting elsewhere. Mr. Storr himself has his merits, but he occasionally strays from simplicity of diction. It is an attractive volume.

The Life Story of a Tiger, by Lieut.-Col. A. F. Mockler-Ferryman (A. & C. Black), one of the "Animal Autobiographies Series," is essentially a book for young people. The tiger describes his life and experiences from cubhood to the time when, having done with many wives, he becomes a solitary monarch—a worthy son of a distinguished mother, "and one who, by his own determination and strength, has made himself Lord of the Forests and Monarch of the Happy Valley." He did not achieve this all at once, but passed through many vicissitudes of fortune, having at one time been a prisoner and taken part in the animal fights at the court of a chief in India. The various adventures are well told, and the book is made still more attractive by eight full-page illustrations in colour.

Jack's Insects. By Edmund Selous. (Methuen & Co.)—It will be amusing and instructive for the youthful naturalist who reads this book to hear some freely expressed criticisms of his favourite subject from the insects themselves. He will be lured, it is hoped, from killing-bottle and collecting-box; he will realize that entomology has a wider scope than dusty museums; and so will help to avert that dreaded time when "nobody who lives in the country will be able to see a butterfly except by going to London." This lesson would be a bitter pill for many aspiring entomologists, who pride themselves on their "collections," were it not that Mr. Selous gilds it enticingly. Jack and his sister Maggie are enabled (in the usual manner) to walk and talk through a new gift-book on Natural History. At first there are difficulties, for Jack is one of those who think that "beautiful common things are less worth looking at than much less beautiful ones that are rare, and that nothing is beautiful that is common." However, having been bullied and cajoled into a proper frame of mind by the inhabitants of Chapter I., the children journey through the book, in each chapter meeting with a fresh adventure, a new continent, and another insect world. The insects themselves bring their own characteristics into relief, and air their grievances. In some cases they criticize the scientific descriptions given of them, directing their sarcasm at certain anomalies to be found therein, and even daring 'The Encyclopædia Britannica' to enter the lists.

Altogether, this is an excellent book for the young naturalist, amusingly illustrated by J. A. Shepherd.

Mr. M. I. Ebbutt's aim in *Hero Myths and Legends of the British Race* (Harrap) is, in part, to set forth the "many different ideals of heroism, changing according to nationality and epoch," contained in "the literature of our isle." He has further availed himself of the widely diffused ancestry of the modern British race to justify the inclusion of legends concerning the Emperor Constantine and "Roland the

Hero of France," in addition to those of Beowulf, Cuchulain, Sir Gawayne, William of Cloudelee, Robin Hood, and the like. The style of their telling is simple and attractive, though perhaps better adapted for youthful readers than for those of maturer taste. The splitting-up of the narrative into paragraphs with headings, however suitable in popular journalism, is not to be commended in a work of this description. The illustrations by Mr. J. H. F. Bacon, Mr. Byam Shaw, Mr. W. H. Margetson, and others are abundant, and add much to the charm of a highly meritorious endeavour. We notice the book here as suitable for a present to boys and girls.

Messrs. Black publish Thackeray's *The Four Georges*, with four portraits and twelve illustrations in black and white which are much to the point. We think, however, that it was the business of Mr. Gordon Home, who writes the Preface, to indicate where Thackeray was unfair.

We are under the impression that we have seen before Hawthorne's *A Wonder Book and Tanglewood Tales*, illustrated by Mr. H. Granville Fell (Dent). Anyway, the book is always welcome and should be a delight to children of to-day.

In "The Queen's Treasures Series" (Bell) Miss M. V. Wheelhouse has illustrated J. H. Ewing's *We and the World*. The artist has already had abundant experience in adding pictures to a graceful author, and this dainty edition should please a new generation of readers abundantly. Miss Alice B. Woodward's illustrations to the same author's *The Brownies, and other Stories*, are bright and spirited, but do not please us so well as Miss Wheelhouse's.

There is always room for a new edition of *The Water-Babies*. One of the latest examples, published by Messrs. Macmillan, is embellished with sixteen delicately drawn and coloured illustrations by Mr. Warwick Goble, and artistically bound in gold and green. The printing of the text is agreeably simple and clear. The whole forms an attractive gift-book for boys and girls alike.

The Book of the Animal Kingdom: Mammals, by W. Percival Westell (Dent), is a substantial volume which will be valuable to youthful readers with a taste for zoology. It has been Mr. Westell's endeavour to present a general survey of a large number of the mammals of the world, with due regard to scientific accuracy as well as with a view to encouraging the popular interest. Each section deals more or less with a distinct series of mammals, as the author observes in his Preface; but some amount of overlapping occurs which it was neither possible nor politic to obviate. His studies of animal life are written in a pleasantly colloquial style which should prove especially attractive to the young; and his grouping of species is interesting and instructive.

The book includes two contributions from other hands, one on the mammals of Australia, by Mr. Charles Barrett, of Melbourne, and one entitled 'Animals of Long Ago,' by the Rev. Charles A. Hall of Paisley. It is copiously illustrated with fourteen coloured plates and two hundred and sixty plain plates, chiefly from photographs, by Mr. W. S. Berridge. Naturalists of all ages will find pleasure in text and illustrations alike.

Half-Holidays with Animals, by L. Beatrice Thompson (Gay & Hancock), is a copiously illustrated series of instructive talks in simple language concerning the fauna of various countries. The chief narrator is a kind-hearted lady, well versed in zoological lore, who plays fairy godmother to a group of children by giving them the benefit of her extensive knowledge in a pleasantly colloquial manner. The informative matter is deftly intermixed with lively anecdotes, and a picturesque wealth of legend and fable. The author is here, as in previous works, her own illustrator.

FAIRY TALES, PICTURE BOOKS, &c.

THE popular edition of Mr. J. M. Barrie's *Peter Pan in Kensington Gardens* (Hodder & Stoughton) will be welcomed by the large majority of children who are not so fortunate as to possess the more costly and fully illustrated presentation edition. Twenty-four of Mr. Arthur Rackham's beautiful plates in colour are included, and the volume is admirably printed and produced.

Young people will greatly enjoy, though perhaps with an occasional "creepy" feeling, the varied contents of *The Scottish Fairy Book*, compiled by Elizabeth W. Grierson (Fisher Unwin). It is a fascinating collection of stories of the fairies, bogies, brownies, kelpies, and witches. Naturally the purely fairy stories bulk most largely; for in no country were the "little folk" held in greater awe and respect than in Scotland. "Ye had need to tak care how ye dispute the existence of fairies, brownies, and apparitions," says James Hogg's Barnaby, "Ye may as weel dispute the Gospel of St. Matthew." There are very distinct types of Scottish fairy tale, but all are well represented in Miss Grierson's collection, which is indebted for its originals to such works as Campbell's 'Popular Tales of the Western Highlands,' Chambers's 'Popular Rhymes of Scotland,' Scott's 'Border Minstrelsy,' and the poems of Hogg and John Leyden. Some of the stories reach back to the time of Thomas the Rhymer and earlier, and have passed from living memory; and not many will be familiar to the children of to-day. They are all admirably told in the editor's own words. Mr. Morris Williams's illustrations are quaint and whimsical.

Messrs. Wells Gardner publish *Hänsel and Gretel*, adapted from the German of Adelheid Wette by Norreys J. O'Connor, with twelve illustrations in colour by M. L. Kirk. The version follows closely that of Humperdinck's delightful opera; both the verse and prose are effective, though simple, and the large type and bright illustrations add to the attractions of the book.

The contents of *Finikin and his Golden Pippins, and other Stories from 'The Charm'*, edited by Mary Macleod (Wells Gardner), are reprinted from an extinct Annual, which seems to have been deserving of its name. Rewards and fairies figure largely in these simple tales, and the old, homely fairy-tale spirit is manifest throughout; virtue finds a liberal recompense, while naughtiness is adequately punished. Miss Olive Allen's charming illustrations in colour and line enhance the attractiveness of the collection.

The Story of Mother Goose, also of her Son Jack, and of the Goose that laid the Golden Egg, illustrated by Frank Adams (Blackie), is admirably adapted, as we can testify, to please very young children. There can be little or no doubt that it will afford considerable gratification to many a child of older growth. There is real artistic merit as well as quaint conceit and gorgeous colouring in several of the pictures.

We remember *The Book of Betty Barber*, by Maggie Browne (Duckworth), as it first appeared in the pages of *Little Folks*, about a decade ago, and welcome its reissue in book form, with the original illustrations by Mr. Arthur Rackham, six of which have been coloured by Mr. Harry Rountree, with the artist's consent. The brightly written narrative and graceful pictures combine to make a pretty gift-book for girls or boys who possess a sense of humour and a taste for "precious nonsense."

A Toy Party, by J. Bodger (Chatto & Windus), embodies in humorous fashion the favourite childish idea, referred to by Stevenson, and immortalized by Hans Andersen, of toys that "come alive." All manner of nursery folk, from the Goliwogg to the wooden soldiers, make merry through these gaily pictured pages, while their owners are in bed and asleep. Their adventures are related in rhyme which should appeal to many of the younger denizens of the nursery.

Very Short Poems for Very Short People (Nelson & Sons) is a brightly pictured little collection of nursery rhymes, together with other time-honoured jingles and verses suitable for young children. It is pleasant to find that several of Mrs. Elizabeth Turner's edifying pieces have been included, as well as some by Mrs. Hawkshawe, and those excellent but anonymous lines, 'The Worm.' A sprinkling of "Aunt Effie's" poems would have lent an additional attraction to the book.

Mr. Henry Frowde and Messrs. Hodder & Stoughton publish two dog picture-books in Mr. Cecil Aldin's inimitable manner. Both are irresistibly comic, and the artist combines, as usual, high decorative qualities with life-like veracity. *Rough and Tumble* sets forth the trials of a demure white puppy whose home is invaded by a mischievous black rival; while *Field Babies* recounts the exciting vicissitudes of a foxhound puppy who is misunderstood, and goes abroad in search of sympathy from a wider public, being eventually rescued from a duck-pond by the gamekeeper. Mr. Aldin portrays all his *dramatis personæ*—young rabbits, squirrels, owls, ducklings, and the rest—in his most vivacious fashion, and provides a spirited running narrative to correspond.

Mr. Alfred C. Calmour's *Rumbo Rhymes*; or, *The Great Combine* (Harper Brothers), are described as a "Satire," and are presumably intended for children, but we cannot say that we regard them as suitable for juvenile perusal, or that we approve of the author's taste. Mr. Walter Crane contributes a number of ingeniously coloured illustrations.

The standard of excellence to which we are accustomed in the productions of the house of Raphael Tuck is fully maintained in the cards and calendars for 1910-11, a selec-

tion from which has been sent to us. The novelty of the season seems to be the attachment of a little gilt charm—a distorted cat, a heart, a lucky pig, or a swastika. Presumably the public taste in Christmas fare of all kinds is so strongly conservative that any marked innovation would not meet with approval, for while of beauty of execution there is no lack, the area of ideas is decidedly circumscribed—so far as the actual words of greeting and the accompanying verse are concerned, one might even say hackneyed. The designs for the "Royal" cards are reproductions of scenes from English history; and noticeably more interesting than those of less exalted origin. *Father Tuck's Annual* is accompanied by other old and valued friends—the painting books and rocking animals—while a calendar specially designed for the nursery has not been forgotten.

OUR LIBRARY TABLE.

"STUDENTS preparing for examination in English composition will find much to their purpose in a handy and inexpensive book, *Selected English Essays*, chosen and arranged by W. Peacock, with notes by C. B. Wheeler (Frowde). The writers represented range from Bacon to R. L. Stevenson, and include some whose fame was won in far other fields—Swift, Pope, Fielding, Cowper, Shelley. Reproach on the score of omissions is forestalled by the editor's frank avowal of sympathy with "those who think that this great essayist or that masterpiece should have been included." One may, however, ask how, in the name of sound judgment and fair play, the essay 'On Murder as a Fine Art' came to be chosen as an example of De Quincey. In his recent book 'A Group of English Essayists of the Early Nineteenth Century' Prof. C. T. Winchester describes this dreary performance in terms not a whit too severe:—

"I must confess I cannot find much humour in this famous paper. The phrase that forms the title is witty, and had it been used in conversation to point a satiric reference, might have been a brilliant *bon mot*; but to work the subject out with laborious ingenuity into all its gruesome details, preserving the while the temper of the connoisseur, this is merely a forcible inversion of our normal feeling. It is hardly to be called humour at all; certainly it is not a good humour. Nor is there any purpose in it; there is no irony, no satiric intent, no truth of any sort under the fooling. De Quincey pleaded the example of Swift.... But there is no real similarity in the cases. Swift's 'Proposal' is an example of the most awful satire; he is in sad and terrible earnest. De Quincey was aiming only to be facetious, and Murder as a Fine Art is not a matter for pure comedy."

De Quincey apart, the classical essayists are, however, on the whole fairly represented, while Mr. Peacock adds single examples of Matthew Arnold, Richard Jefferies, and J. A. Symonds.

Mr. Wheeler's notes are in general sound, though compressed to desiccation; but at times he misses the mark—as where, dealing with Lamb's quaint description of "salamander-gathering down Etna" as a trade "worse than samphire-picking by some odds," he explains fully what "samphire" is, but omits all mention of Edgar's words in 'King Lear' (IV. vi. 15), in the reference to which the point lies. Nor is the note on Lamb's phrase "insult over" a model of exegesis. According to Mr. Wheeler, this expression "seems to be a combination of 'exult over' and 'insult.' The latter word properly means 'to jump on.'"

"insult over" is, in point of fact, the correct, as it is the oldest, usage, "insult" being properly, like its Latin original *insultare*, intransitive, and therefore rightly employed with "over," "upon," or "against"—just as *insultare* is strictly followed by a dative (or "in" with an accusative), and the French *insulter* by *à*. The transitive usage, in all three cases, was a later development. Here, then, as often elsewhere, is an instance of Lamb's nice propriety in the use of words, nor does his phraseology require either explanation or defence.

In a book which could hardly be otherwise than heavy, published at Lausanne, and in Paris by M. Plon, Dr. E. Guillon deals with *Napoléon et la Suisse, 1803-1815*. He does not seem to be aware of the light thrown recently in England on the Suwaroff-Masséna campaign, known as "the battle of Zurich." The letters of Stanforth published in the Dropmore volumes have caused search in the Record Office, and we now have the whole story of the officers of the British staff who tried to save the army of Korsakoff in September, 1799. Dr. Guillon thinks that the Russians were sacrificed by Austrian treachery. In telling the events of General Vial's life Dr. Guillon explains how that officer was given a brigade of Menou's division in January, 1798. It formed part of "the Army of England, which became the Army of the Orient"—that is, of Egypt. A little further on Dr. Guillon finds himself called by his task to relate the conversion of a later "army of England"—"the Grand Army"—into the destroyer of the third Continental Coalition.

We are tempted to make a remark of a more general application. The recent publication by M. Espitalier of the correspondence between Murat and Napoleon with regard to the destination of the Franco-Neapolitan army long camped on the Calabrian shore of the Straits of Messina yields circumstantial evidence, we think conclusive, of a fixed habit of Napoleon, illustrated on these three occasions. It suited him to make us believe that we were to be attacked by sea in Sicily, England, or Ireland, as the case might be, in order to check our activity in supporting our Continental allies. It was equally important to him to impress his friends and enemies with his intention to deal with us when it might suit his purpose. But in each of the three cases, as well as, we think, in some others, his most private expressions, and, sometimes, his obstinate silence, convince the careful reader that he was preparing troops for a future Continental use foreseen by him, and was not so ignorant of our doctrine of "Sea Power" as it is the fashion with military writers to assume.

We have been led away from Dr. Guillon's careful book to matters which have a larger and a more permanent interest, and have only to add that we note in the pages before us but one mistake: "un corps autrichien qui en délègue quelques troupes italiennes envoyées par Murat." No troops of Murat's army, we feel sure, were ever sent by him northward to the Simplon. The battalions mentioned were Milanese, and held the Simplon by the orders of Napoleon's Viceroy, Eugène.

Mr. J. J. HISSEY has been giving us for many years his impressions of travel in England, and his latest volume, *The Charm of the Road: England and Wales* (Macmillan), is another specimen of his mixture of everyday incident, history, and antiquities. It is

very pleasant, for he writes gracefully and intelligently. Some of his discoveries are hardly novelties to the reader who knows England, but he has the right spirit for the traveller: though he uses a motor-car, he has time to stop and observe, and many a reader should enjoy his unaffected narrative. The illustrations from photographs are excellent.

Caesar: Gallic War, Book VII., has been edited by Mr. S. E. Winbolt in Messrs. Bell's "Illustrated Classics," and the little book is to be commended as the work of a teacher of experience who really knows what amount of aid boys require. We particularly like the Introduction, which includes a short account of 'The Roman Army' by Mr. A. C. Liddell, and extracts from Pelham and Froude which will put the young reader in the way of understanding the personality and position of Caesar. The maps and illustrations will also be a great help. Mr. Winbolt is, we think, justified in saying that more notes are required than this sort of book usually supplies. The edition may be had with or without Vocabulary. This alternative is wisely offered. Of course, a special vocabulary saves much time; on the other hand, the early use of a Latin dictionary is a principle to be inculcated, for the search for one word leads to a knowledge of the nearly related words which often surround it.

In the new "Centenary Edition" of Dickens we have received a further instalment of three volumes, two of which contain *The Pickwick Papers*, while the third includes *American Notes and Pictures from Italy*. The original illustrations to the latter are not of a kind to attract a generation habituated to modern pictorial luxury. It is otherwise with the familiar 'Pickwick' sketches, which, by their very detachment from actual life as it ever has been or will be, are invested with a species of immortality. They are here reproduced with the unusual clearness upon which we commented when noticing the previous issues of this admirable and inexpensive edition.

The Day's Play. By A. A. Milne. (Methuen & Co.)—Mr. Milne's *jeux d'esprit*, reprinted from *Punch*, suffer somewhat by being presented to the public in volume form. Even the select company of 'The Rabbits,' entertaining enough if encountered at intervals of seven days, become rather tiresome young people when we are asked to regard their frivolities at cricket, scouting, and amateur theatricals in the light of continuous narrative. A similar stricture holds good of the numerous other brief sketches here collected, which are further handicapped by a tendency to let light-heartedness do duty for wit. This is the more to be regretted in that it helps to obscure the genuine humorous sense apparent in, for example, 'The Knight of the Chimney-Piece,' or the stanzas 'To Jock (On Choosing a Profession),' from which we quote:—

There are who daily in the safe retreat
Of some Department gather round and beat
Scandal and Art, until it's time to eat;

Return at three, and, having written "Dear
Sir, your communication of last year
Duly received and noted"—disappear.

Mr. Milne at his best possesses the divine gift of irresponsibility, which can never be acquired, and for this the clowning manifest in these pages is a disappointing substitute.

'SIR WALTER SCOTT AND THE BORDER MINSTRELSY.'

Edinburgh, November 12, 1910.

I AM surprised to read in to-day's *Athenæum*, in the review of the book mentioned above, that some years ago I "questioned the 'trustworthiness of the Border Ballads' in a volume so called." This is the very reverse of the truth.

The book contained four essays. In the first, 'Jamie Telfer' was adduced as an admirable illustration of the trustworthiness of our ballads; the possibility of its not being genuine never occurred to me until I read a review of my book by Mr. Andrew Lang. I thought it right to consider this matter in my second work, 'Further Essays on Border Ballads,' and came to the conclusion that the ballad was genuine. In the mean time no "spirited duel had been going on," as your reviewer states, between Mr. Lang and myself—I certainly never fired a shot—and to this moment I do not know whether Mr. Lang agrees with my conclusion or not.

The second essay was on 'Little Jock Elliot.' The conclusion arrived at was that it was genuine, and "might be rightly regarded as a good instance of the memory of a popular hero, who had striven against a well-known historical personage, being perpetuated through many generations by means of song."

The third essay was on 'The Battle of Philiphaugh.' Here, again, I showed that the actual occurrences were "in accordance with the tradition related in the old ballad."

The fourth essay referred to Flodden, concerning which, unfortunately, no ancient Scottish Border ballad exists.

FITZWILLIAM ELLIOT.

* * The dispute, if dispute there be, between Col. Fitzwilliam Elliot and myself, seems to turn on the meaning attached to the word "genuineness." Mr. Lang's book is avowedly a "defence," called for mainly by the views expressed by Col. Elliot. The matter rests between the two combatants, and Mr. Lang may be left to answer the protest, printed above, if he sees fit.

THE REVIEWER.

SALES.

On Thursday and Friday in last week Messrs. Sotheby sold books and manuscripts. The only lots of importance were the following: Mlle. d'Ormy, *Bergeries et Opuscules*, 1784, 17l. 10s. Wordsworth, *Miscellaneous Poems*, 4 vols., 1820, 20l. *The Humourist*, 4 vols., 1819-20, 21l. Comic Almanack, with illustrations by G. Cruikshank, 6 vols., 1835-53, 15l. 5s. Thackeray, *Essay on the Genius of G. Cruikshank*, extra-illustrated, 4 vols., 1840, 42l. Rudyard Kipling, *The Smith Administration*, printed at Allahabad, 1891, 30l. Legros, *L'Art de la Coiffure des Dames françaises*, with two supplements, 1768-9, 19l. The total of the sale was 1,046l. 11s.

On Friday in last week Messrs. Hodgson concluded a two days' sale of rare and valuable books. The following were among the most important: Molière, *Œuvres*, par M. Bret, 6 vols., 15l. 10s. Curtis's *Botanical Magazine*, complete to 1888, 68l. Edwards's *Botanical Register*, complete set, 26l. Sowerby's *English Botany*, 13 vols., 15l. *Statistical Society's Journal*, complete set, 28l.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bishop (Charles McTyeire), *Jesus the Worker: Studies in the Ethical Leadership of the Son of Man*, 3/6 net.
Bosworth (Edward Increase), *Christ in Everyday Life*, 2/6 net.
Black (Hugh), *Comfort*, 2/ net.
A series of papers on the comfort derived from religion.
Book for the King's Watchman, being *Thoughts for Invalids*, 2/6 net.
With an introduction by B. W. Randolph.
Catholic Diary for 1911, 1/3 net.
Churton (Bp. E. T.), *The Blessed Mother*, 1/ net.
The author wishes to remove "an excessive shyness" on the part of English Churchmen towards the Blessed Virgin.
Connor (Ralph), *The Recall of Love*, 1/ net.
With 6 illustrations in colour.
Cornish (Francis Warre), *The English Church in the Nineteenth Century*, 2 parts, 7/6.
Davies (J. Llewelyn), *The Purpose of God*, 2/6 net.
Ten sermons for the time, with an appendix on *Life under Insoluble Problems*.
Drews (Arthur), *The Christ Myth*, 7/6 net.
Translated from the third edition by C. Delisle Burns. An essay on the same lines as Mr. J. M. Robertson's 'Pagan Christs.'
Eeles (F. C.), *Traditional Ceremonial and Customs connected with the Scottish Liturgy*, 20l. XVII. of the *Alcun Club Collections*.
Freeman (Flora Lucy), *The Sunshine of Everyday Life*, 1/6 net.
New edition, with a preface by the Rev. C. H. Sharpe.
Hall (Alfred), *Fifty Points in favour of Unitarianism*, 2d. net.
Hall (Thomas Cuming), *History of Ethics within Organized Christianity*, 12/6 net.
Hutton (John A.), *The Authority and Person of our Lord*.
Hyamson (Rev. M.), *The Oral Law, and other Sermons*, 3/6 net.
Kittel (Dr. Rudolf), *The Scientific Study of the Old Testament, its Principal Results, and their Bearing upon Religious Instruction*, 5/ net.
Translated by J. Caleb Hughes, with 11 plates and sketches in the text. In the *Crown Theological Library*.
Latimer (Robert Sloan), *With Christ in Russia*, 2/6 net.
La Touche (Rev. E. Digges), *Christian Certitude, its Intellectual Basis*, 3/6 net.
With a preface by the Bishop of Durham.
Maclaren (Alexander), *The Epistles General of I. and II. Peter, and I. John; The Epistle to the Hebrews (Chapters vii. to xiii.), and The General Epistle of James; The Epistles of John, Jude, and the Book of the Revelation*, 7/6 each.
In *Expositions of Holy Scripture*.
Pfliegerer (Otto), *Primitive Christianity, its Writings and Teachings in their Historical Connections*, Vol. III., 10/6 net.
Translated by W. Montgomery for the *Theological Translation Library*.
Wicksteed (Joseph H.), *Blake's Vision of the Book of Job, with Reproductions of the Illustrations, a Study*, 8/ net.

Law.

- Chalmers (D.), *Outlines of Constitutional and Administrative Law*, 5/ net.

Fine Art and Archaeology.

- Congress of Archaeological Societies in union with the Society of Antiquaries of London: *Scheme for recording Ancient Defensive Earthworks and Fortified Enclosures*.
Gerish (W. B.), *The Hook-tide Observance at Hexton in Hertfordshire*, 1/ net.
With some suggestions regarding its origin and significance.
James (Grace), *Green Willow, and other Japanese Fairy Tales*, 15/ net.
With 40 illustrations in colour by Warwick Goble.
Malta, 7/6 net.
Painted by Vittorio Boron, and described by Frederick W. Ryan.
Modern Scottish Portrait Painters.
With an introductory essay by Percy Bate.
Myres (J. L.), *Greek Lands and the Greek People*, 1/6 net.
An inaugural lecture delivered before the University of Oxford on the 11th inst.

Parables, illustrated by Eugène Burnand, 12/6 net.
With preface by André Michel and preamble by the Viscount Eugène Melchior de Vogüé.
Edition limited to 100 copies.

People of Egypt, 5/ net.

Painted by Lance Thackeray, with introduction by Gordon Home.

Ridgeway (William), Minos the Destroyer rather than the Creator of the so-called "Minoan" Culture of Cnossus, 2/ net.

Reprinted from the *Proceedings* of the British Academy.

Shaw-Sparrow (Walter), Frank Brangwyn and his Work, 10/6 net.

With many full-page illustrations.

Poetry and Drama.

Andreyev (Leonid), *Anathema*, a Tragedy in Seven Scenes, 5/ net.

Authorized translation by Herman Bernstein.

Aucassin and Nicolette, 2/6 net.

Translated by E. Mason.

Browning (Robert), *Pippa Passes*, 2/6
In the Queen Book Series. With coloured decoration.

Dearmier (Mabel), *The Playmate*, a Christmas Mystery, 1/ net.

With 4 illustrations by Helen Stratton

Dent (M. V.), *Innocence and Death*, 3/6 net.

An anthology of verse and prose on the death of little children.

Gems from Shelley, 6d.

Hamilton (G. Rostrevor), *The Search for Loveliness*, and other Verses, 2/6 net.

Some of the poems have appeared in various magazines.

Keller (Helen), *The Chant of the Stone Wall*, 2/6 net.

With 8 illustrations.

Longfellow (H. W.), *The Song of Hiawatha*, 1/6

With illustrations in colour.

Melville (Helen and Lewis), *The Seasons*, an Anthology in Prose and Verse, 3/6 net.

Miniature Poets: E. J. Brady's *Bush-Land Ballads*, Jennings Carmichael's *Poems*, William Gay's *Poems*, H. C. Kendall's *Poems*, and Bernard O'Dowd's *Poems*, 1/3 net each.

Moore (Frank Frankfort), *The Discoverer*, and in the Queen's Room, *Dramas in Metre*, 4/6 net.

Moore (Thomas), *Irish Melodies*, 6d.

With coloured illustrations.

Oxford Book of Ballads, 6/ net.

Chosen and edited by Sir Arthur Quiller-Couch.

Rensselaer (Mrs. Schuyler van), *Poems*, 5/ net.

Several of the poems have appeared in American and English magazines.

Rubáiyát of Omar Khayyám, 2/

Illustrated in colour by Charles Robinson.

One of Collins's *Silver Echo Booklets*.

Rubáiyát of Omar Khayyám, 1/6

Smaller edition, also illustrated in colours by Charles Robinson.

Salaman (Nina), *The Voices of the Rivers*, 2/6 net.

Short poems.

Shakespeare, Caxton Edition: Vol. XV. *Julius Cæsar* and *Hamlet*; Vol. XVI. *Troilus and Cressida* and *Othello*; Vol. XVII. *Macbeth* and *King Lear*; Vol. XVIII. *Timon of Athens* and *Antony and Cleopatra*; Vol. XIX. *Coriolanus* and *Sonnets*, Vol. XX. *Poems and Indices* and *Glossary*, 6/6 net each.

Shakespeare, First Part of Henry IV.; *The Winter's Tale*, 1/ each.

In the Granta Shakespeare Series.

Tennyson, *Lancelot and Elaine*, 3/6; on hand-made paper, 7/6 net.

Music.

Hoffman (Richard), *Some Musical Recollections of Fifty Years*, 6/

Laloy (Louis), *The Future of Music: Coming Changes outlined in regard to Composer, Conductor, and Orchestra*, 1/ net.

Translated by Mrs. Franz Liebig.

Stokes' *Cyclopædia of Music and Musicians*, by L. J. de Bekker, 6/ net.

Covering the period of musical history from the earliest times to the season of 1909-10.

Wedgwood (James Ingall), *Some Continental Organs (Ancient and Modern) and their Makers*.

With specifications of many of the fine examples in Germany and Switzerland.

Wilkinson (Charles W.), *Well-known Piano Solos: How to Play Them with Understanding, Expression, and Effect*, 1/

Twenty-six articles dealing with works of well-known musicians.

Standard Books: Vol. I. *General Works, History, Biography, Geography and Travel, Sociology, Law and Administrations, Education and Philosophy*.

A guide to literature.

Philosophy.

Foerster (Dr. F. W.), *The Art of Living*, 2/6 net.

Sources and illustrations for moral lessons, translated by Ethel Peck.

Gilbart (J. W.), *Logic for the Million*, 6/ net.

Brought up to date by T. Sharper Knowlson.

Laguna (Theodore and Grace Andrus de), *Dogmatism and Evolution: Studies in Modern Philosophy*, 7/6 net.

Schiller (F. C. S.), *Riddles of the Sphinx, a Study in the Philosophy of Humanism*, 10/ net.

Revised edition.

Sidgwick (Alfred), *The Application of Logic*, 5/ net.

Tanner (Amy E.), *Studies in Spiritism*, 10/6 net.

With an introduction by Prof. G. Stanley Hall.

Political Economy.

Ball (Sir Hugh), *Our Iron and Steel Industries and Free Trade*, 1d.

A reprint of a speech made, under the scheme of National Free Trade Lectures, on June 15.

Guyot (Yves), *Economic Prejudices*, 2/6

Translated by Fred Rothwell.

Milnes (Alfred), *From Gild to Factory: a First Short Course of Economic History*, 2/ net.

Revised edition.

Rotherham (Lord), *Free Trade and Cotton*, 1d.

A reprint of another National Free Trade Lecture.

Smith (Sir Swire), *Free Trade and our Woollen Industries*, 1d.

A third National Free Trade Lecture.

History and Biography.

American Historical Review, October, \$1.

Annals of the Reigns of Malcolm and William, Kings of Scotland, 1153-1214, 10/ net.

Collected, with notes and an index, by Sir Archibald Campbell Lawrie.

Auvergne (Edmund B. d'), *The Bride of Two Kings, a Forgotten Tragedy of the Portuguese Court*, 16/ net.

With 13 illustrations, including a photograph of frontispiece.

Beddoe (John), *Memories of Eighty Years*, 7/6 net.

Blackie (John Stuart), *Notes of a Life*, 6/ net.

Edited by his nephew A. Stodart Walker.

Blennerhasset (Charlotte, Lady), *Louis XIV. and Madame de Maintenon*, 15/ net.

With 20 illustrations.

Book of Buchan, a Scientific Treatise, in Six Sections, on the Natural History of Buchan, Prehistoric Man in Aberdeenshire, and the History of the North-East in Ancient, Mediæval, and Modern Times, by Twenty-Nine Contributors.

Edited and arranged by J. F. Tocher.

Churchyard Inscriptions of the City of London, transcribed and abstracted by Percy C. Rushen.

Currey (E. Hamilton), *Sea-Wolves of the Mediterranean: the Grand Period of the Moslem Corsairs*, 10/6 net.

With portraits and illustrations.

Crook (Col. William H.), *Through Five Administrations*.

The author was body-guard to President Lincoln. His reminiscences are edited by Margarita Spalding Gerry.

Davis (William Stearns), *The Influence of Wealth in Imperial Rome*, 8/6 net.

Excerpt from *Reliquiæ Baxterianæ*, or Mr. Richard Baxter's Narrative of the Most Memorable Passages of his Life and Times.

Also an Essay by Sir James Stephen on Richard Baxter, 5/ net.

Edited, with preface, notes, and appendixes, by the Bishop of Chester. With 2 portraits.

Fraser (David), *Persia and Turkey in Revolt*, 12/6 net.

With 120 illustrations and maps.

Fyvie (John), *Noble Dames and Notable Men of the Georgian Era*, 10/6 net.

Hannay (David), *Ships and Men*, 6/ net.

Articles reprinted from *Blackwood's Magazine*, *Macmillan's Magazine*, and *The Cornhill*.

Hooker (Mary), *Behind the Scenes in Peking*, 7/6 net.

Experiences during the siege of the Legations, with 26 illustrations.

Lucas (Reginald), *George II. and his Ministers*, 10/ net.

Muller (Dr. George), *Mentone and its Neighbourhood: the Past and Present*, 12/

Edited by the Rev. J. E. Somerville, with many illustrations.

Pennington (A. Stuart), *The Argentine Republic, its Physical Features, History, Fauna, Flora, Geology, Literature, and Commerce*, 10/6 net.

With 31 illustrations and a map.

Wood (Sir Henry Trueman), *Industrial England in the Middle of the Eighteenth Century*, 5/ net.
An expansion of a paper read last April at a meeting of the Royal Society of Arts.

Geography and Travel.

Aberigh-Mackay (George R.), *Twenty-One Days in India; or, the Tour of Sir Ali Baba and the Teapot Series*.

Eighth edition, with new illustrations.

Cave (Henry W.), *The Ceylon Government Railway*, 3/ net.

A descriptive and illustrated guide, mainly extracted from the author's larger work *The Book of Ceylon*.

Edwards (Deltus M.), *The Toll of the Arctic Seas*, 10/6 net.

Illustrated by G. A. Coffin and from photographs.

Griegen's Guide-Books: *The Riviera*, 3/ net.

With 8 maps.

Guide to South Africa for the Use of Tourists, Sportsmen, Invalids, and Settlers, 1910-11, 2/6

With coloured maps, plans, and diagrams, edited by A. Samler and G. Gordon Brown.

King-Mall (Edith), *Ports and Fair Havens*, 2/6 net.

These papers have appeared in *The Queen*, and have 8 illustrations by H. Seppings Wright.

Southey (Rosamond), *Storm and Sunshine in South Africa*, 12/ net.

Edited by Frances Slaughter, with 22 illustrations.

Valentine (Easton S.), *Fifeshire*, 1/6

With maps, diagrams, and illustrations. One of the Cambridge County Geographies.

Wonders of the World, Part III., 7d. net.

Wood (A. T. and B. R.), *Ribbon Roads: a Motor Tour Abroad*, 9/ net.

Sports and Pastimes.

Darwin (Bernard), *The Golf Courses of the British Isles*, 21/ net.

Illustrated by Harry Rountree.

Durham (J. M. B.), *A Medley of Sport*, 7/6 net.

Encyclopædia of Sport, Parts IX. and X., 1/ net each.

Mills (John), *The Life of a Foxhound*, 7/6 net.

With many illustrations by J. A. Shepherd.

Education.

Flecker (James Elroy), *The Grecians, a Dialogue on Education*, 2/ net.

Fowler (J. H.), *The Teaching of English Composition*, 6d.

Leaflet No. 17 of the English Association.

Folk-lore and Anthropology.

MacGowan (Rev. J.), *Chinese Folk-lore Tales*, 3/ net.

Philology.

Classical Review, November, 1/ net.

Gunther (J. H. A.), *English Synonyms Explained and Illustrated*, 2fr. 90.

Second edition, enlarged, at a reduced price.

Latham (Edward), *French and English (both parts) New Pocket Dictionary*, 1/ net.

Contains the most useful words, with an appendix of travel-phrases.

Menander, *Four Plays of: The Hero, Epitrepontes, Periceomene, and Samia*, 10/6

Edited, with introductions, explanatory notes, critical appendix, and bibliography, by Prof. Edward Capps of Princeton University, as one of the College Series of Greek Authors.

Middle English Treatise on the Ten Commandments, edited, with notes and an introduction, by James Finch Royster: Part I. Text and Notes.

Vol. VI. of the *Studies in Philology* published under the direction of the Philological Club of the University of North Carolina.

School-Books.

Chez les Français, 2/

Edited by H. Carter, with exercises by C. F. Shearson.

How to Write English, a Notebook of English Composition, and How to Speak English, 6d. net each.

By a teacher of English.

"Self-Adding" Mark Book and Reducing Scale, designed by Hubert Ord, 9d. net.

For marking attendances of children, &c.

Science.

Aikin (W. A.), *The Voice: an Introduction to Practical Phonology*, 7/6 net.

British Ornithologists' Club Bulletin: Vol. XXVI. Report on the Immigration of Summer Residents in the Spring of 1909, with Notes on the Migratory Movement and Records received from Lighthouses and Light Vessels during the Autumn of 1908, 6/

Edited by W. R. Ogilvie-Grant.

Campbell (Helen Y.), *Practical Motherhood*, 7/6
Climatic Changes since the Last Ice Age, 20/ net.
 A collection of papers read at the Eleventh International Geological Congress at Stockholm, 1910.

Clemensha (W. W.), *Sewage Disposal in the Tropics*, 15/ net.

Cooper (Alfred J.), *Solectrics: a Theory explaining the Causes of Tempests, Seismic and Volcanic Disturbances, and How to Calculate their Time and Place*, 10/

Illustrated by over 100 diagrams.
 Curtis (Charles H.), *Orchids for Every One*, 21/ net.

With many illustrations in colour and black and white.

Hawkins (H. Periam), *The Stars from Year to Year, with Charts for Every Month*, 1/ net.

Third edition.

Homer (D. W.), *Weather Instruments and How to Use Them*, 6d. net.

With illustrations from photographs.

Iron Ore Resources of the World, 2 vols., and Atlas of Maps, 60/ net.

A summary compiled upon the initiative of the Executive Committee of the Eleventh International Geological Congress.

Johns Hopkins University Circular: Catalogue and Announcement for 1910-11 of the Medical Department, 81 yearly.

Lockyer (William J. S.), *Southern Hemisphere Surface Air Circulation: a Study of the Mean Monthly Pressure Amplitudes, the Tracks of the Anticyclones and Cyclones, and the Meteorological Records of several Antarctic Expeditions*, 6/

Mitchell (C. Ainsworth) and Prideaux (R. M.), *Fibres used in Textile and Allied Industries*, 7/6 net.

Nieboer (Dr. H. J.), *Slavery as an Industrial System: Ethnological Researches*, 8.75 guilders

Revised edition.

Smith (Percey F.) and Granville (William Anthony) *Elementary Analysis*, 6/6

A mathematical work by lecturers in the Sheffield Scientific School of Yale University.

Star Calendar for 1911, 1/ net.

Designed in the form of a star, and contains the constellations of the Northern Hemisphere on a revolving chart, with dates, mottoes, &c.

Star Sheet Almanac for 1911, 6d. net.

With charts for the four seasons, and an illustration of the Orion Nebula.

Stoddard (John Tappan), *Introduction to General Chemistry*, 7/ net.

Titchener (Edward Bradford), *A Text-Book of Psychology*, Part II., 6/ net.

For notice of Part I. see *Athen.*, Dec. 11, 1909, p. 730.

Vaccine Therapy: its Administration, Value, and Limitations, 4/6 net.

A discussion held by the Royal Society of Medicine.

Veblen (Oswald) and Young (John Wesley), *Projective Geometry*, Vol. I., 15/ net.

With diagrams.

Whitby (Charles J.), *Makers of Man: a Study of Human Initiative*, 10/6 net.

Deals with family history, constitution, physical characteristics, natural vocation, &c., of great men of many periods, and is illustrated by 47 half-tone and other plates.

Wilson (Albert), *Unfinished Man: a Scientific Analysis of the Psychopath or Human Degenerate*, 10/6 net.

Juvenile Books.

Collingwood (Harry), *Overdue: or, The Strange Story of a Missing Ship*, 3/6

Illustrated by W. H. Holloway.

Crump (Lucy), *The House of the Five Poplars*, 2/

The story of three children, two guinea-pigs, and a yellow tin engine.

Delacombe (Harry), *The Boys' Book of Airships and other Aerial Craft*, 6/

With additional matter by E. J. Partridge, and 100 illustrations from photographs.

Finnemore (John), *The Lone Patrol*, 3/6

A story of a patrol of Boy Scouts which was formed in Northern Queensland, with 6 coloured illustrations by W. Rainey.

Garrod (R. P.), *A Fourth-Form Boy*, 5/

A day-school story, with 6 illustrations.

Girvin (Brenda), *Pam and Billy, a Christmas Story*, 3/6

With frontispiece in colour, and 12 full-page illustrations by Horace Quirk.

Jacobsen (Raymond), *A Schoolgirl's Battlefield*, 5/

A story of a girl of fifteen who is left unexpectedly a legacy from a distant relative, and how her life abruptly changes. With 6 coloured illustrations by W. H. C. Groome.

Macdonald (Alexander), *The Invisible Island*, 5/

A story of the far north of Queensland, illustrated by Charles M. Sheldon.

Maclean (J. Kennedy), *Heroes of the Polar Seas*, 6/

A record of exploration in the Arctic and Antarctic Seas, with 8 illustrations by W. H. C. Groome.

Marchant (Bessie), *Greta's Domain*, 3/6

A tale of Chiloe, a South American island, illustrated by W. Rainey.

Meade (L. T.), *Pretty-Girl and the Others*, 3/6

A story of four Irish girls who have been brought up in the wilds of Ireland, and live exactly as they please, but who afterwards come to England. With 6 illustrations by Percy Tarrant.

Miles (Alfred H.), *The Sweep of the Sword*, a Battle Book for Boys, 6/

An account of the wars of the world from the earliest ages to the close of the South African War, with illustrations by Lady Butler, Seymour Lucas, and many others.

Molesworth (Mrs.), *The Old Pin cushion*, 3/6

With 8 coloured illustrations by Mabel L. Attwell.

Our Happy Home Book, Stories and Pictures for Little Folk, 1/6

Stories from Great Writers: The Pilgrim's Progress, retold for children by Edith L. Elias; Stories from Dickens, selected and retold by Joyce Cobb, 1/6 each.

Tattersall (E.), *Picnic Fairy Tales*, 2/6

Illustrated by Bertha Greatbach.

Tiddeman (L. E.), *All About Me*, 2/6

A story of a seven-year-old girl who gives an account of her experiences at home and at the seaside, with 10 illustrations by J. Hargrave.

Whitham (G. I.), *The Red Knight*, 2/6

A tale of the days of King Edward III., illustrated by A. A. Dixon.

Fiction.

Benson (Robert Hugh), *None Other Gods*, 6/

Tells the adventures of a young man who leaves Cambridge abruptly, and takes to the life of a tramp, in consequence of a violent letter received from his father.

Caffyn (Mrs. Mannington), *Dorinda and her Daughter*, 6/

An Irish beauty is pushed into marrying a rich man while her love has been given to another. Years afterwards she meets the latter, who had become a widower; but it is her own nature that determines her action.

Cromartie (Countess of), *Out of the Dark*, 3/6 net.

A barrow is excavated in the Western Highlands; and the heroine is met by an apparition of a man of bygone ages.

Crommelin (May), *Madam Mystery*, 6/

A romance in Touraine.

Dickens (Charles), *A Christmas Carol*, 2/

In the Queen Book Series. With coloured decorations.

Dickens (Charles), *A Tale of Two Cities*, 3/6 net.

With 24 illustrations in colour by S. E. Scott.

In the Burlington Library.

Dickens Centenary Edition: A Child's History of England, with 8 illustrations by Marcus Stone and J. Mahony; Nicholas Nickleby, 2 vols., with 39 illustrations by Phiz and a portrait of Dickens by Maclise, 3/6 each.

Erckmann (Emile) and Chatrain (Alexandre), *The History of a Conscript of 1813*, 3/6 net.

New edition, illustrated by Lex de Renault.

Harvey (William Fryer), *Midnight House*, and other Tales, 2/6 net.

Sixteen short stories.

Hedde (Ethel F.), *Three Girls in a Flat*, 1/ net.

New edition.

Hoover (Bessie R.), *Opal*, 6/

An American story.

Knowles (Robert E.), *The Handicap*, a Novel of Pioneer Days, 6/

A story of a life noble in spite of environment and heredity.

Laughlin (Clara E.), "Just Folks," 6/

Portrays poor and unfortunate people, with their little joys, their big griefs, and their never-ending work.

Lyall (David), *The Ships of Mon Désir*, 6/

The greater part of the story is laid in Paris.

Lyle (Eugene P.), *Blaze Derringer*, 6/

The hero has power to draw on his father to the limit of five thousand dollars, which he does, and then takes ship.

MacNab (James), *The Garden of Shadows*, 2/6 net.

The hero purchases a monastery on one of the inland lochs in the Western Highlands.

Meade (L. T.), *Mary Gifford, M.B.; A Princess of the Gutter*, 1/ net each.

New editions.

Meredith Memorial Edition: Farina, General Ople, and Tale of Chloe, 7/6 net.

Munro (Neil), *Fancy Farm*, 6/

The author depicts a group of Scottish men and women.

Scott's *The Abbot and The Fortunes of Nigel*, 2/ each.

In the Oxford Edition of Standard Authors, with many illustrations.

Stacpoole (H. de Vere), *The Blue Lagoon*, a Romance, 5/ net.

A new edition of this book, which was favourably noticed by us on February 8th, 1908.

Thirteen beautifully executed illustrations in colour by Willy Pogany have been added.

Swan (Annie S.), *Rhona Keith*, 6/

A Scotch story, the scene of which opens in Edinburgh.

Thackeray's Works, Centenary Biographical Edition: *Vanity Fair*, 2 vols. 6/ net each.

With biographical introductions by Lady Ritchie.

General Literature.

Bacon (Francis), *Gardens and Friendship*, 2/6 net.

Cambridge Manuals of Science and Literature: Cash and Credit, by D. A. Barker; The Idea of God in Early Religions, by F. B. Jevons; and Plant Animals, a Study in Symbiosis, by Frederick Keeble, 1/ net each.

Chesterton (G. K.), *Five Types*, a Book of Essays, 2/6 net.

Emerson's Essays and Representative Men, 3/6 New edition.

Gewurz (E.), *Wisdom and Success in Advertising*, 1/ net.

New edition.

Golden Moments with Carlyle, 1/

Holman (Worthington C.), *Ginger Talks*, 5/ net.

Talks of a sales manager to his men.

Maeterlinck (Maurice), *The Inner Beauty*, 2/6 net.

McEwan's Shorthand: The Reporter's Friend, 2/ net.

A manual for advanced students, dealing with the application of McEwan's shorthand to verbatim reporting.

Meredith's Allegory, *The Shaving of Shagpat*, 3/6 net.

Interpreted by James McKechnie.

Open Letter to English Gentlemen, 2/6 net.

Published in *The Hibbert Journal* of July.

Pratt (Edwin A.), *Irish Railways and their Nationalisation*, 6d. net.

A criticism of the report of the Vice-Regal Commission.

Strauss (Joseph), *Essays*.

Essays delivered as lectures to literary societies and college students. The book contains 7 illustrations.

Walton of Wit, 1/

White (Arnold), *The Views of "Vanoc," an Englishman's Outlook*, 5/ net.

A selection from the essays which the author has been contributing during the last two or three years to the front page of *The Referee*.

Wilde (Oscar), *Oscariana*, 2/6 net.

Calendars.

Letts's Diaries.

Various prices and sizes.

Wilde (Oscar) Calendar, 1/ net.

Quotations from the works of Oscar Wilde, with some unrecorded sayings, selected by Stuart Mason.

Pamphlets.

Cook (Lady), *The Need of Revising Morals and Laws*, 1d.

A lecture delivered at the Royal Albert Hall on May 6.

Wemyss (Earl of), *A Record of Thirty-Seven Years' Vain Work*, 1d.

FOREIGN.

Fine Art.

Rolls (W.), *Geschichte der Malerei Neapels*, 25m.

With heliogravure frontispiece, 16 figures in the text, and 112 full-page plates.

Archæology.

Krauss (S.), *Talmudische Archæologie*, Vol. I.

Forms part of the Grundriss der Gesamtwissenschaft des Judentums, and has 29 illustrations.

History and Biography.

Breil de Pontbriand (Vicomte du), *Le dernier Evêque du Canada français, Monseigneur de Pontbriand, 1740-60*, 3fr. 50.

Revue historique, novembre-décembre, 6fr.

General.

Wagner (C.), *Par le Sourire*, 3fr. 50.

Short papers written with the object of interesting children.

Zeitschrift für Brüdergeschichte, Part 2, 6m. yearly.

The organ of the Moravian Brethren at Herrnhut.

* * All books received at the Office up to Wednesday morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

MESSRS. LONGMAN will publish next week 'A Roman Diary, and other Documents relating to the Papal Inquiry into English Ordinations, 1896,' by the Rev. T. A. Lacey. Round his diary he has gathered a considerable number of papers bearing on the inquiry into English ordinations and its result. Most of them are from his own pen, but they include a memorandum by Gladstone, an elaborate criticism of his own pamphlet 'De Re Anglicana' by Dom Gasquet and Canon Moyes, and letters of several correspondents.

THE December number of *Harper's Magazine* includes stories by Mr. Henry Van Dyke and Amélie Rives; 'A Defence of Old Songs,' by Mr. Le Gallienne; 'The Impossible: a Mystery Play,' by Mr. W. D. Howells; and 'Yesterday,' a poem by Miss Florence Earle Coates.

THE Christmas number of *Scribner's Magazine* will be strong in fiction. Sir Arthur Conan Doyle is contributing in his series of tableaux of history a sketch concerning the coming of the Saxons to Great Britain. There will also be short stories by Mr. Richard Harding Davis, Mr. Thomas Nelson Page, and Mr. John Fox, jun., all illustrated; while General Funston continues the record of his Cuban experiences.

DR. PAGET TOYNBEE hopes to have ready for publication by Messrs. Methuen next year the edition of Madame du Deffand's letters to Horace Walpole upon which the late Mrs. Paget Toynbee had been engaged for some years, and which was left nearly completed at her death. The work will contain about 500 unpublished letters of Madame du Deffand, besides eleven letters to her from Horace Walpole recently discovered in Paris.

THE story of Douglas Jerrold's association with *Punch* is told by Mr. Walter Jerrold, one of his grandsons, in a volume to be published this month by Messrs. Macmillan. This history occupies the first part of the book, and it may be mentioned that, in collecting his material, the author has been able to identify everything which Jerrold contributed to the journal. In the second part are reproduced some of the more important of these contributions, which are little known to readers of the present day.

PROF. SAINTSBURY's 'Historical Manual of English Prosody,' which will be issued soon by the same publishers, is an abridged edition of his work in three volumes, specially designed for use in schools and colleges.

'THE CAMBRIDGE MODERN HISTORY' will be completed, so far as text is concerned, by the publication on December 8th of Vol. XII., entitled 'The Latest Age,' which attempts to record history virtually up to the day of issue.

In our review of 'The Amazing Marriage' in the "Memorial Edition" of Meredith we spoke of "looking forward to a sight of the still unpublished text of 'The Sentimentalists.'" We now learn that the full text of the piece was published in the August number of *Scribner's Magazine*.

A NEW volume of sermons by Canon J. M. Wilson will shortly be published by Messrs. Macmillan. They deal with 'The Origins and Aims of the Four Gospels,' and consist of two courses of sermons delivered this year in Worcester Cathedral.

THE same firm has nearly ready 'A History of some French Kings,' by Miss Blanche Behm. The book deals with Louis XI., Francis I., Francis II., Charles IX., Henry III., and Henry IV., and the chapters are cast in a dramatic form in order to attract young readers.

AMONG the new American books to be published this month by Messrs. Macmillan are 'Highways and Byways of the Rocky Mountains,' by Mr. Clifton Johnson, with many illustrations; 'The Great White North,' by Mrs. Helen Wright, an illustrated record of Polar exploration from the earliest times to the present day; a work on 'Great American Universities,' by Dr. Edwin Slosson, which describes and compares fourteen of the leading institutions of the United States; 'Memories and Impressions of Helena Modjeska: an Autobiography,' with sixteen full-page plates and many other illustrations; 'The Age of Mammals in Europe, Asia, and North America,' by Dr. H. F. Osborn, Professor of Zoology; and 'English Tragi-Comedy: its Origin and History,' by Dr. F. H. Ristine, an addition to the series of Columbia University "Studies in English."

MESSRS. TRUSLOVE & HANSON, finding that confusion has arisen between the new volume of their "Friendship Series," 'In Praise of Gardens,' and Mr. A. Forbes Sieveking's work 'The Praise of Gardens,' have agreed to alter the title of their work to 'Joys of the Garden,' and further copies will be sold by them under that title only.

MESSRS. KEGAN PAUL will shortly publish the first volume of a work entitled 'The Languages of West Africa,' by Mr. F. W. H. Migeod, Transport Officer, Sekondi, Gold Coast. Mr. Migeod has had unusual opportunities for studying a variety of languages, and aims at appealing to a wider circle than that of the technical linguist.

MR. ROBERT SCOTT announces for immediate publication 'The Fear of Things,' by the Rev. John A. Hutton. This is the third volume of the new theological library issued under the title of "Preachers of To-day."

'INDIAN IDYLLS' is the title of a volume of stories by Miss Anstice Abbott announced for publication by Mr. Elliot Stock. The book will be illustrated with photographs. The same firm will publish

a new volume of verse by Mrs. Ella Mary Gordon, entitled 'Purple Heather.'

MESSRS. HEFFER & SONS of Cambridge have nearly ready for publication a volume for children entitled 'Fables and Fairy Tales for Little Folks; or, Uncle Remus in Hausaland,' by Capt. and Mrs. Tremearne. The stories, which are mainly about animals, have been collected by Capt. Tremearne from Hausa people in Northern Nigeria. The stories have been edited to suit children, but the local colour has been retained. The volume will be illustrated by photographs of Nigerian scenery and by original sketches.

An important addition to the existing collections of texts of English historical documents will be supplied by the English series of the 'Diplomatarium Norvegicum,' giving well-edited texts of English charters and other records concerning the mediæval intercourse between England and Norway. The first instalment of these documents has just been issued under the editorship of Prof. Alexander Bugge, whose qualifications are well known to English scholars.

AN autograph letter of Sir Walter Scott, dated 1817, has just been discovered at H.M. Exchequer Office, Edinburgh, in which the writer protests against certain depredations then being committed on the ruins of Linlithgow Palace. The letter is interesting in view of the discussion now going on with reference to the restoration of the Palace.

CANON WILLIAM INCE died at Christ Church last Sunday in his eighty-fifth year. He had been Regius Professor of Divinity at Oxford since 1878, and wrote books on 'Some Aspects of Christian Truth' and 'Religion in the University of Oxford.'

POLITICIANS cannot, we suppose, consider the welfare of various sections of the community; but the prospect of another election, at the moment when the chief book-season of the year is at its height, is depressing to the trade.

THERE was published on Thursday of last week the seventh volume of the Dropmore Papers, officially known as 'Historical Manuscripts Commission: Papers of J. B. Fortescue, Esq.' The great interest of the sixth volume for students of the state of Europe is not kept up in the seventh, but the latter is important for the domestic politics of 1804-5. Mr. Fitzpatrick's Introduction is bold in its condemnation of Pitt.

AMONG other Parliamentary Papers of interest we note: Irish Universities Act, 1908, Statutes for Belfast (1d.); Annual Report of Proceedings under the Salmon and Freshwater Fisheries Acts (4½d.); Education, Scotland, three Minutes of the Committee of Council (½d. each), and Regulations for the Preliminary Education, Training, and Certification of Teachers, &c. (3d.); and the Report on certified Reformatory and Industrial Schools of Great Britain, Part II General Report and Appendices III to X, (6½d.).

SCIENCE

OUR LIBRARY TABLE.

The Birth of Humility. By R. R. Marett. (Oxford, Clarendon Press.)—The Reader in Social Anthropology to the University of Oxford has made a happy choice of the subject for his inaugural lecture. A few brief quotations must suffice to give some idea of the merits of this lucid and brilliant exposition of the birth of the virtue of humility in the human mind:—

"The new method of Social Anthropology says in effect, 'Realize the social conditions: for instance, take firm hold of the fact that the savage does not preach his religion, but dances it instead: then put yourself in his place as best you can.'"

"Humility and religion are neither the discovery nor the private possession of a few higher intelligences, but are bound up with the native tendencies and with the social development of ordinary humanity."

"Three instincts are observable in the frightened animal: it runs away, or it cowers in its tracks, or it prostrates itself in abject self-surrender. Now it would, perhaps, be fanciful to say that man tends to run away from the sacred as uncanny, to cower before it as secret, and to prostrate himself before it as tabu."

"Dancing to the sound of the sacred name is usually reckoned magical, yet they perform the ceremony in no masterful or arrogant way, but solemnly, earnestly, in short, in a spirit of reverent humility which is surely akin to homage."

We have not quoted any of the controversial statements of the lecture, for the reason that they require to be read at length, but they are among the best parts of it, and are sharply pointed to a degree beyond that of most professorial utterances. If Mr. Marett's subsequent readings are on the same plane with this auspicious inauguration, social anthropology will become more than ever an attractive and fruitful study in Oxford and elsewhere.

Outlines of Geologic History with Especial Reference to North America. Symposium organized by Bailey Willis. Compilation edited by R. D. Salisbury. (Illinois, University of Chicago Press.)—When the American Association for the Advancement of Science met in Baltimore in 1908, a notable feature of the meeting was a discussion on the question of geological correlation, with special reference to North American geology. At the suggestion of Prof. Bailey Willis, a number of geologists of high authority contributed papers, which, though necessarily brief, were of great value. These essays subsequently appeared in *The Journal of Geology*, and are now conveniently collected in a separate volume.

The series opens with papers on the Pre-Cambrian rocks by Prof. van Hise, of the United States Geological Survey, and Prof. Adams of Montreal. The subsequent geological formations are then dealt with in regular succession up to the Pleistocene, which is discussed by Prof. Salisbury of Chicago, the editor of the volume. As the life-record of the rocks is frequently appealed to as a means of correlation, the series naturally includes essays on paleontological subjects. Prof. T. C. Chamberlin brings the volume to a conclusion by a suggestive paper in which he insists on diastrophism as the ultimate basis of correlation. Diastrophic movement he regards as of more fundamental importance in this respect than either stratigraphical development or

faunal succession. Such disturbance is regarded by most American geologists as having been periodic rather than perpetual, and indeed this is implied by base-levelling, since this process needs a quiescent state of long duration. Each great crustal movement probably tended to rejuvenate the land.

An interesting feature of the volume is a series of eighteen palaeographic maps, prepared mainly by Prof. Bailey Willis, representing the North American continent at intervals from Cambrian to Quaternary times. It seems, however, a pity that colour could not have been introduced in order to render more clearly the supposed distribution of land and water.

UNDER the title of *The Earth and its Story* (C. H. Kelly) Dr. Arthur R. Derryhouse of Belfast has written a popular work on geological science well fitted to meet the wants of the general reader. Care has evidently been taken to ensure accuracy of statement, while the matter is presented in simple and pleasant form. There are numerous illustrations, printed in brown, mostly from excellent photographs; a coloured geological map of the British Islands forms the frontispiece, and a few other maps have likewise the benefit of colour, making on the whole a very attractive book.

Subconscious Phenomena. By H. Münsterberg, T. Ribot, and others (Rebman).—Six meanings in which the word "subconscious" is used are given in this book, the three dominant theories being very clearly stated by Prof. Münsterberg. The aim of the book is to help towards some agreement in terminology, and possibly in interpretation. Six authors, in as many chapters, discuss what facts are to be included under the term "subconscious," and what their interpretation should be. The main discussion turns on whether our subconscious life is physiologic or psychologic. Prof. Münsterberg pleads that the subconscious is not psychical at all and that brain processes with psychical forerunners explain sufficiently all the facts. He admits purpose and selection in the subconscious region, but denies that these necessarily refer to the psychical factors. Mr. Morton Prince, on the other hand, finds no difficulty in accepting both a physiological and a psychical interpretation, because he cannot conceive of brain-processes at all except as the objective phenomena of conscious processes, nor can he conceive of consciousness except as the reality or inner life of brain-changes. To all these essayists it seems premature to discuss Myers's theory of the subconscious as a link between the human and the Divine. None of them favours the interpretation that leads to mysticism. They are engaged in preliminary discussions. It is possible, however, that Myers has seen further, and realized deeper things.

Keartons' Nature Pictures, with descriptive text by Richard Kearton (Cassell), is one of the best of picture-books for young and old alike, for it gives abundance of those photographs for which the brothers are famous. The care and patience that have gone to the making of these pictures are well known. As might be expected, birds take a leading place here; but beasts, reptiles, and insects are also figured. The text, which is simply written, contains the fruits of much interesting observation. The full-page plates are so excellent that we forget the inconvenience of the weight of the volume, due, we presume, to the use of heavily loaded paper for illustrations.

Chemistry for Beginners, by Tudor Jenks (Chambers), is neither a school-book nor a textbook, but will be very useful for all that, either to the young reader for whose benefit it has been written, or for older folk who wish to know something in a general way of the many matters comprehended by the word "Chemistry." It is not a collection of the usual "experiments," and it is not crammed with formulae and equations, but tells of such things as the constituents of air and water; of the properties of matter, the atomic theory, the elements, laws of combination, and so forth.

Chemical nomenclature is explained; and acids, bases, salts, are described, with their origins and common uses. The metals and their constituents and properties, their adaptation to commercial purposes, electrolysis, and similar matters are dealt with, generally in a sufficiently clear and non-technical manner, though occasionally the style lacks the lucidity desirable in a book of this sort.

MR. HAMMOND HALL is to be congratulated on having acquired, to a degree unusual in writers for a young audience, the art of lucid description, and in this respect *The Young Electrician* (Methuen) is a great advance on his 'Young Engineer.'

Although there is nothing new in his present work, which is designed for boys still in the pocket-money stage, it is a pleasure to read the direct and terse, yet simple and thoroughly adequate discussion of the various phenomena of electricity; and the author's directions for constructing such apparatus as is within the powers of his readers are equally comprehensible. We do not remember having seen this subject handled in a more satisfactory manner.

ANTHROPOLOGICAL NOTES.

IN *Man* for October the first part appears of the usual full abstract of the papers read in Section H at the Sheffield meeting of the British Association. Mrs Cunningham states that five out of about thirty-five pits on Morgan's Hill, near Devizes, that had been supposed to be the sites of pit dwellings, have been investigated, and found to be mere pot holes in the chalk. Mr. Mervyn W. H. Beech notes some savage customs of the Sagai, who inhabit the upper waters of the Bolongan river, Borneo: among them the custom of weighting the pierced ear-lobes with leaden rings. One man carried rings weighing two-thirds of a pound in each ear, and the lobes were elongated almost to his waist. At a marriage feast, flesh kept until putrid is eaten as seasoning to the rice. At the funerals of chiefs men's heads must be obtained, and trading is prohibited for three months.

Prof. Flinders Petrie described (in the September issue) the excavation of a tomb at Meydum, in Egypt, which he stated to be the earliest private stone tomb that can be dated, and to be earlier than 4600 B.C. In that and the adjoining tomb of Nefermaat the bodies were completely unfleshed, and the bones separately wrapped in fine linen.

In the current issue of *Man*, also, Dr. Lloyd records some Sudanese superstitions. Mr. D. Alexander describes a puppet play called Dubbo-dubbo seen in Bornu, Nigeria, which resembles Punch and Judy in the squeaky voice of the operator and in the

use of the stick. Capt. Tremearne compares the bull-fighting of Nigeria with that of Portugal, and contrasts both with the bull-running at Tutbury, in England, as described in vol. ii. of *Archæologia*, which sport was more cruel than either: indeed, he considers bull-fighting as practised in Portugal and Nigeria to be a humane sport.

Mr. W. E. Hardenburg, in describing the customs of the Huitoto Indians, on the shores of the Putumayo river, Upper Amazon, remarks that their numbers are diminishing to an alarming degree, owing to the oppressions of the rubber collectors, and that in his opinion this noble race of aborigines will soon disappear completely, as have so many others in that region, unless something is done to protect them. Miss Breton reports the proceedings of the Congress of Americanists at Buenos Ayres.

The Rev. D. Macdonald, D.D., of the New Hebrides mission, author of a work on 'The Oceanic Languages,' has read before the Australasian Association for the Advancement of Science a paper in which he urges, on linguistic grounds, that the speakers of the mother-tongue, from which the languages of the fifty million inhabitants of the Oceanic islands are derived, carried it into the island world from early Arabia. In evidence of this he gives a list of about 150 purely Semitic words, corresponding closely with purely Oceanic words having the same meaning.

The subjects of heredity and deterioration in relation to pauperism are most ably illustrated, with a striking collection of charts of pauper family histories, in the report of a Committee of the Eugenics Education Society, contained in *The Eugenics Review* for November.

The School of Anthropology of Paris began its winter courses on the 4th inst. Prof. Capitan (prehistoric anthropology), De Mortillet (comparative ethnography), and Zaborowski (ethnography) continue the subjects they dealt with last year. Prof. Anthony will lecture on the characters of adaptation to the vertical attitude in man; Prof. Hervé on heredity and crosses of race; Prof. Mahoudeau on Pithecanthropus, and the anthropoid characters of the fossil and archaic races of man; Prof. Manouvrier on present scientific data in their phrenological application; Prof. Papillault on social maladies; Prof. Schrader on prehistoric and historic geographical relations; and Prof. Vinson on the principal linguistic groups. In addition there are to be three series of conferences, respectively held by M. Deniker, on the classification of human races and ethnic groups from the three points of view of anthropology, ethnography, and linguistics; by M. L. Franchet, on ceramic technology from the points of view of ethnography and archaeology; and by Dr. A. Marie, on the maladies of the encephalon.

Folk-lore contains a portrait of the late Mr. Alfred Nutt, and a most felicitously worded memorial eulogy by Mr. Edward Clodd. Mrs. Spoer (formerly Miss Goodrich-Freer) contributes an account of the marriage customs of the agricultural and nomadic populations in Palestine, with translations of the songs sung during the ceremonies. Mr. T. C. Hodson contributes a paper on Naga customs and superstitions, mainly those relating to marriage and childbirth, and their relation to the general social structure. Miss Burne, the President of the Society, has classified and arranged a voluminous collection of notes on folk medicine made by Mr. H. A. Rose from materials supplied to him by correspondents

in various parts of the Punjab. She characterizes as the leading feature of the collection the idea that certain persons, places, and formulae have inherent in them a healing virtue. The reciting of charms and the use of magic squares are more resorted to than any rational remedy.

SOCIETIES.

ROYAL.—Nov. 10.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'The Tidal Observations of the British Antarctic Expedition, 1907,' and 'On a Mistake in the Instructions for a Certain Apparatus in Tidal Reductions,' by Sir George Darwin, 'Conduction of Heat through Rarefied Gases: II,' by Messrs. F. Soddy and A. J. Berry, 'The Chemical Physics involved in the Precipitation of Free Carbon from the Alloys of the Iron-Carbon System,' by Mr. W. H. Hatfield, 'A Spectroscopic Investigation of the Nature of the Carriers of Positive Electricity from Heated Aluminium Phosphate,' by Dr. F. Horton, 'On the Determination of the Tension of a Recently Formed Water-Surface,' by Mr. N. Bohr, 'Aerial Plane Waves of Finite Amplitude,' by Lord Rayleigh, 'Observations on the Anomalous Behaviour of Delicate Balances, and an Account of Devices for Increasing Accuracy in Weighings,' by Mr. J. J. Manley, 'On the Improbability of a Random Distribution of the Stars in Space,' by Prof. F. W. Dyson, 'The Conditions necessary for Discontinuous Motion in Gases,' by Mr. G. I. Taylor, and 'On the Radium Content of Basalt,' and 'Measurements of the Rate at which Helium is produced in Thorianite and Pitch-blende, with a Minimum Estimate of their Antiquity,' by the Hon. R. J. Strutt.

ENTOMOLOGICAL.—Nov. 2.—Dr. F. A. Dixey, President, in the chair.—Mr. H. E. Andrewes, Mr. J. R. Charnley, the Rev. A. Downes-Shaw, Mr. G. E. Frisby, Mr. O. M. S. Göttmann, Mr. E. P. Jones, and Count Emilio Turati were elected Fellows.

The President handed round for inspection a copy of the plaque designed in honour of M. J. H. Fabre, of Sérignan, Vaucluse, an Honorary Fellow of the Society.

Prof. T. Hudson Beare exhibited examples of the rare British beetle *Pterostichus aldermirus* recently taken by him at Stalham, Norfolk.—Commander J. J. Walker and Mr. J. le B. Tomlin brought for exhibition some rare Coleoptera. Mr. Tomlin also exhibited on behalf of Dr. David Sharp examples of *Laccobius ytenesis*, Sharp, a new species; and *Crepidodera impressa*, Fab., a littoral species recently introduced to the British list by Mr. W. E. Sharp from Hayling Island.—Mr. G. T. Bethune Baker showed an Asilid which he had taken at Macugnaga in August with a dead female *Nomiodes semirugis* in its mouth.—Mr. H. St. J. Donisthorpe showed a specimen of *Claviger longicornis*, Nyll., Müll., with its host *Lasius umbratus*, Nyll., taken by Father Schmitz in Germany.

Dr. T. A. Chapman exhibited a teratological example of *Pterostoma palpina*, one of a number of similar specimens which had been bred by Mr. L. W. Newman from one brood of larvae, and which may be called, as a varietal (or aberration?) name, var. *brevipennis*; also, on behalf of the Rev. C. R. N. Burrows, a specimen of malformation of the male appendages in *Acronycta tridens*. No similar specimen appears to have been recorded.—Mr. H. M. Edelman exhibited a bred example of *Leucania l-album*, and gave an account of his experiments with this species.—Mr. R. South showed an interesting and rather variable series of *Luperina guesetii*, Doubleday, sent him by Mr. W. Yates of St. Anne's-on-Sea, who obtained them, chiefly this year, on the Lancashire coast.—Mr. South also exhibited three of six specimens of *Oria (Syria) musculosa* taken in the Salisbury district, in August, 1909, by Mr. H. Haynes, who captured others in August of the present year.—Mr. F. C. Oldaker showed a case containing various aberrant forms of Lepidoptera, and Mr. A. H. Jones exhibited a series of *Melipotia dictynna*, var. *vernetensis*, Obth., taken by him this year at Vernet-les-Bains, Pyrénées-Orientales.

The Rev. F. D. Morice read a paper entitled 'Hymenoptera Aculeata collected in Algeria: The Sphegidae,' being Part V. of the work begun by the late Edward Saunders, in the *Trans. Ent. Soc.*, 1904, p. 515.—Prof. E. B. Poulton communicated a paper entitled 'Experiments with

the Larva and Pupa of *Uropteryx sambucaria* in connexion with their Colour Surroundings,' by Miss Elizabeth Bridges.

The President, at the close of the discussion which followed, proposed a special vote of thanks to Miss Bridges, who was present.—Dr. Malcolm Burr communicated a paper entitled 'A Revision of the Labiidae, a Family of Dermaptera.'

INSTITUTION OF CIVIL ENGINEERS.—Nov. 8.—Mr. Alexander Siemens, President, in the chair.—The paper read was 'The London County Council Holborn to Strand Improvement, and Tramway-Subway,' by Mr. G. W. Humphreys.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Nov. 9.—Prof. Sayce read a paper on the origin of the Phœnician alphabet, in which he pointed out that there was no evidence of the use of an alphabet in Palestine before the Davidic era, and that archaeological discovery indicated that it was first introduced there at that time. The names of the letters are shown, by their Greek forms, to go back to a very early period, and were derived from the pictographs out of which the letters were evolved. It has not been hitherto noticed that, in order to restore the primitive pictorial forms, the letters must be tilted to one side, like the cuneiform characters, which originated in the same way. The original pictographs were written vertically. An analysis of the names, several of which have been explained for the first time from Assyrian sources, combined with a restoration of the primitive pictographs, leads to the following conclusions: (1) the names were given to the characters before they became letters; (2) the Semitic dialect to which they belong was related to both Canaanite and Assyrian; (3) the users of pictographs were semi-nomads; (4) some of the pictographs indicate acquaintance with the Hittite hieroglyphs; (5) they were, however, an independent invention; (6) some of the characters came to be drawn defectively with broken lines, between the time when the names were given to them and their development into letters; (7) the same originally came after *shin*; (8) the pictographs were grouped in pairs, beginning with *aleph*, 'the ox' or 'leader' (*alâph*), and ending with the cross, which denoted the end of a sentence in the Cretan hieroglyphs.

MATHEMATICAL.—Nov. 10.—Annual Meeting.—Sir W. D. Niven, President, and subsequently Dr. H. F. Baker, newly elected President, in the chair.—Miss M. Long and Prof. E. B. Wilson were elected Members.—The Council and officers for the ensuing session were elected as follows: President, Dr. H. F. Baker; Vice-Presidents, Mr. J. E. Campbell, Major P. A. MacMahon, and Sir W. D. Niven; Treasurer, Sir J. Larmor; Secretaries, Mr. J. H. Grace and Prof. A. E. H. Love; Other Members of the Council, Mr. G. T. Bennett, Dr. T. J. I. A. Bromwich, Prof. W. Burnside, Mr. E. Cunningham, Mr. A. L. Dixon, Dr. L. N. G. Filon, Prof. E. W. Hobson, Prof. H. M. Macdonald, and Dr. A. E. Western.

Sir W. D. Niven delivered a Presidential Address on 'The Relations of Mathematics to Experimental Science.'—The following papers were communicated: 'The Double Six of Lines,' by Mr. G. T. Bennett, 'The Existence of a Differential Coefficient,' by Dr. W. H. Young and Mrs. Young, 'Note on the Property of being a Differential Coefficient' and 'Conditions that a Trigonometrical Series may have the Fourier Form,' by Dr. W. H. Young, 'A Class of Integral Functions which includes Riemann's Zeta-function,' by Mr. F. Tavan, 'The Geometrical Representation of Non-Real Points in Space in Two and Three Dimensions,' by Mr. T. W. Chaundy, 'The Extension of Tauber's Theorem,' by Mr. J. E. Littlewood, 'The Stability of Rotating Shafts,' by Mr. F. B. Pidduck, 'A Class of Orthogonal Surfaces,' by Mr. J. E. Campbell, 'Non-Integral Orders of Summability of Series and Integrals,' by Mr. S. Chapman, 'Lineo-Linear Transformations, specially in Two Variables,' by Dr. A. R. Forsyth, 'Notes on Terminating Hypergeometric Series,' by Dr. W. F. Sheppard, 'The Transformation of a Particular Type of Electromagnetic Field and its Physical Interpretation,' by Mr. H. Bakeman, and 'Ueber die Dimensionentypen des Herrn Fréchet im Gebiete der linearen Mengen,' by Dr. P. Mahlo.

ARISTOTELIAN.—Nov. 7.—Mr. S. Alexander, President, in the chair.—The Rev. W. L. Gildes, Mr. R. Petrie, and Mr. W. E. Tanner were elected Members.—The President gave his address, on 'Self as Subject and as Person.' The object of

the paper was to distinguish the different senses of the self. In the "person" two elements are present, one the subject-self, the other the bodily self. The subject is consciousness, and it is distinguished from external things, of which the body is one, as something which is "enjoyed" while they are "contemplated." This is a distinction of a purely experiential character. But consciousness and the body are not merely conjoined in the person; for an examination of acts of consciousness proves them to have not only time-characters, but also spatial ones. Consciousness is experienced in the same place with the body, and its acts are continued outwardly in the form of movements. The unity of consciousness and a certain part of the body is established by experience, but it becomes more definitely understood, on the ground of our knowledge of the brain, as being a character of the neutral activities (a restatement, it is suggested, of the Aristotelian view of the soul). The enjoyed consciousness or subject and the contemplated body are therefore not merely aggregated, but the one is continuous with the other. The subject being thus an enjoyed thing, and not a contemplated one, it is necessary to explain in what sense it can be said to be known, and this was the topic of the remainder of the address. A discussion followed.

HELLENIC.—Nov. 8.—Mr. G. F. Hill made an illustrated communication on 'Some Græco-Phœnician Shrines.' The paper dealt with the architectural and religious types which appear on the coins of the great Phœnician cities, from the beginning of the coinage in the fifth century B.C. to its close in the reign of Gallienus. At most cities there were two pairs of deities, or one pair (Baal and Astarte, to use the most convenient names) appearing in two forms, a marine form worshipped in the seaports, and a celestial form in the hills; with the latter the lion was especially associated. At Aradus Baal-Arvad was first found as a fish-god, afterwards as Poseidon; at Baitokaike in the hills behind there corresponded to him a celestial Zeus, with a goddess-consort resembling the 'Syrian Goddess.' At Berytus the marine Baal-Berit (Poseidon) had a consort Berce (a water-nymph); to this pair corresponded, in the hills, the celestial Baalmarod and his consort. At Sidon Astarte appeared both as the marine city-goddess and as a lion-riding celestial goddess; a wheeled shrine was used for carrying a sacred stone associated with her. At Tyre the marine Heracles-Melqarth had a celestial counterpart as Heracles-Astrochiton, and each had a consort. At Tripolis there were important cults, with a great altar of Zeus Hagios, a celestial Baal, associated with the Sun and Moon; and of Astarte in association, apparently, with the Dioscuri. The well-known temple at Byblus containing a sacred cone was probably sacred to Adonis, the local Baal, or else to Astarte. Other interesting shrines were those of Astarte at Cæsarea-Area, which was probably rock-cut, and a portable shrine of a double-axe deity at Acc-Ptolemais.

A discussion followed in which Mr. H. H. Statham, Miss Gertrude Bell, and Sir Henry Howarth took part.

HUGUENOT.—Nov. 9.—Sir William W. Portal, President, in the chair.—The President announced that he had forwarded the loyal address to the King which the Society had passed at its last meeting, and read out the reply received thereto. He also stated that a letter of congratulation on behalf of the Society had been sent to its Fellow, Lord de Villiers, on his being the first recipient of a peerage in the new reign.

Mr. Charles Poyntz Stewart read a paper on 'The Papal Numismatic and Pictorial Memorials of the Massacre of St. Bartholomew's Day.' A large amount of original material showing the attitude of Pope Gregory XIII. and Charles IX. towards the massacre was considered, and the medals struck by both in commemoration of the event were exhibited. Mr. Stewart also showed in illustration accurate copies of the two frescoes by Vasari in the Vatican depicting scenes in the massacre; and some copies, reproduced in facsimile, of the excessively rare "Ordine della Processione" of the Pope after the event, were distributed amongst the audience. A brief discussion followed.

MEETINGS NEXT WEEK.

- Mos. Bibliographical, 5.—'Descriptive Catalogues of Maps,' Sir Herbert G. Fortham.
 — London Institution, 5.—'Corsica, the Land of Vendetta,' the Rev. T. N. Gorgate.
 — Society of Arts, 8.—'Industrial Pyrometry,' Lecture I., Mr. C. R. Darling (Senior Lectures).
 — Geographical, 8.30.—'The Duke of the Abruzzi's Karakoram Expedition,' Dr. Filippo de Filippi.
 — Institution of Civil Engineers, 8.—'Portland Cement, and the Question of its Aeration,' Mr. H. K. G. Bamber.

- Wed. Royal Academy of Arts, 4.—'The Head and Neck: the Connection of the Head with the Trunk,' Lecture I., Prof. A. Thomson.
 — Royal Society of Literature, 5.—'Illustrations from Papyri of the Manners and Customs of Ancient Egypt,' Rev. J. Arbutnot Nairn.
 — Geological, 5.—'The Effects of Secular Oscillations in Egypt during the Cretaceous and Eocene Periods,' Dr. W. F. Hume; 'The Origin of the British Trias,' Mr. A. R. Horwood.
 — Society of Arts, 8.—'Methods of detecting Fire-Damp in Mines,' Sir H. Baringue Cunningham.
 Thurs. Royal Society, 4.30.—'Colour-Blindness and the Trichromatic Theory, Part II., Incomplete Red or Green Blindness,' Sir W. de W. Abney; 'On the Sequence of Chemical Forms in Stellar Spectra,' Sir N. Lockyer; 'The Influence of Viscosity on the Stability of the Flow of Fluids,' Mr. A. Mallock; 'An Electrostatic Voltmeter for Photographic Recording of the Atmospheric Potential,' Mr. G. W. Walker.
 — London Institution, 6.—'Chopin: the Man and his Music,' Dr. E. Markham Lee.
 — Institution of Electrical Engineers, 8.—'Street Lighting by Modern Electric Lamps,' Mr. Haydn T. Harrison.
 Fri. Royal Academy of Arts, 4.—'The Head and Neck: the Connection of the Head with the Trunk,' Lecture II., Prof. A. Thomson.
 — Physical, 5.—'The Electric Stress at which Ionization begins in Air,' Dr. A. Russell; 'On the Measurement of a Flow of Water in a Closed Circuit by a Method involving Little or no Static Friction,' Dr. A. Griffiths; 'A Surface Brightness Photometer,' Mr. J. S. Dow; 'The Approximate Solution of Various Boundary Problems, by Surface Integration combined with Freshman Graphs,' Mr. L. F. Richardson.

Science Gossip.

It is very satisfactory to know that Prof. Sedgwick is going to include a course of lectures on Entomology among his classes at the Imperial Institute, for it is notorious that the preparation of students, whether professional or amateur, in this department is, to say the least of it, inadequate. The lectures will be given by Mr. H. M. Lefroy, Imperial Entomologist, India, in the spring and summer of next year.

THE EARL OF STAIR has succeeded Prof. James Geikie as President of the Royal Scottish Geographical Society. At the recent annual business meeting of the Society a warm tribute was paid to Dr. Geikie for his past services as President. His name, said the chief speaker, was "a household word amongst geologists and geographers throughout the world." Dr. Geikie was one of the founders of the Society.

THE eclipse of the moon last Wednesday was well seen in Greenwich and the neighbourhood of London generally, the night being particularly bright. The moon's disk was visible, of a dull coppery hue, throughout totality.

MR. J. B. REYNOLDS, of the Lehigh University, Pennsylvania, has computed the orbit of the small planet which was discovered by the Rev. J. H. Metcalf at Taunton, Mass., on December 11th, 1909, and has, by his permission, given it the name Lehigh.

D'ARREST's periodical comet (c, 1910) was observed by Mr. J. B. Eppes at the Naval Observatory, Washington, on August 30th. As seen with the 26-inch equatorial, it was extremely faint.

CLOUDY weather interfered much with the observation of the August meteors this year. Nevertheless the partial views obtained were sufficient to show that the display was brilliant, with many fine meteors. Mr. Denning recorded 52 seen at Bristol between 9 o'clock in the evening and a quarter of an hour before midnight on the 10th of August, the only really clear night during the shower. The finest of these (a Perseid), which exceeded Venus in brightness, was also observed in South Wales, so that Mr. Denning was able to determine its real path. Its height, when first seen at 10h. 6m. Greenwich time, was 75 miles, and when it disappeared 48 miles; the path about 54 miles in length, and the velocity 27 miles a second.

AMONG recent Government Publications we note Meteorological Observations at Stations of the Second Order for 1907 (17s. 6d.).

FINE ARTS

OUR LIBRARY TABLE.

The Herkomers. By Sir Hubert von Herkomer. (Macmillan & Co.)—A candid autobiography is always worth reading. Sir Hubert von Herkomer, who now gives to the public the first half of the story of his life, is remarkable for his candour, and thus may count upon a friendly reception for his book.

The main outlines of his career are well known. His father was a poor wood-carver of Waal in Upper Bavaria, where Sir Hubert was born in 1849. The family emigrated to America in 1851, and returned to Europe in 1857, settling at Southampton, where the father worked at his trade and the mother gave music-lessons. The boy had only a few months' schooling, and seems to have derived little profit from the local art-classes. At sixteen he went to Munich with his father, and studied for six months at the Academy of that city. On his return he worked at South Kensington for two years, but found its old-fashioned system uninspiring.

A course of open-air sketching, influenced by Walker's pictures, taught him more, according to his own account, and encouraged him to try his fortune in London. In his first year (1869-70) he exhibited at the Academy, sold a large water-colour at the Dudley Gallery, and established a paying connexion with *The Graphic* as a draughtsman. Revisiting Bavaria, he found congenial subjects, and painted his first large oil picture, 'After the Toil of the Day,' which was sold before it appeared at the Academy of 1873. Two years later he achieved great popularity with his picture of the Chelsea pensioners in church, called 'The Last Muster.' This brought him many commissions for portraits of men, but he had to wait ten years before achieving equal success in the public eye with a portrait of a woman, the 'Miss Katherine Grant,' in white on white, which excites his admirers to enthusiasm.

Sir Hubert's frank egotism is softened by his filial piety. There is real tenderness in his account of the patient old father who had determined that his boy should be an artist, and cheerfully bore with all his youthful waywardness lest the growing ambition might be thwarted. Few sons have understood more fully the debt which they owe to their parents, though Sir Hubert's erection of a "Muttertum," with a family museum therein, at Landsberg near Waal, is a homely German conceit that seems to our colder English temperament almost an excess of zeal. Turner, in his own way just as devoted a son, would never have thought of setting up a public monument to the good old barber of Maiden Lane. But Sir Hubert, as he tells us with pride, is a thorough Bavarian, and German sentiment has laws of its own.

There are many amusing passages in the book, descriptive of his early struggles. He seems to emphasize with peculiar satisfaction the defects of his technical equipment, as, for instance, in his account of the queer mechanical device by which he had to draw the black and white tiles on the floor in 'The Last Muster,' or of his first attempt to paint in oils. He says that he has always liked to do a thing before finding out exactly how it should be done. In

British politics that is known as "muddling through," but we do not mean to imply for a moment that Sir Hubert's achievement is not considerable.

If there may be two opinions about his painting, there can be but one as to the merit of his book. It is admirably written, and has not a dull page. The only obscure sentence is that on the second page in which his great-grandparents—who presumably lived in the days of Frederick the Great—are said to have been "still direct sufferers from the Thirty Years' War," which took place a century at least before they were born. Five pictures and an etched portrait of the artist are well reproduced as illustrations.

Vanishing England. By P. H. Ditchfield. Illustrated by Fred Roe. (Methuen & Co.)—The title of this book is suggestive of a treatise on coast erosion, but in reality it is a description with pen and pencil of many of those features of England which are gradually disappearing or have recently vanished, and has been produced with the object of putting on record the memory of them. Mr. Ditchfield long ago won his spurs as a facile and pleasant writer on antiquarian and topographical subjects, whilst Mr. Fred Roe is well known as an artist, as well as a vigorous exponent of the art of book-illustration.

Mr. Roe is for the most part happy both in execution and in choice of subject. A few of his drawings deal with scraps out of museums or small details, such as a window-catch at Brockhall, a cupboard hinge at Crowhurst, a swordhilt in Norwich Museum, a seventeenth-century spy-glass in Taunton Museum, or a fourteenth-century flagon from a Norfolk manor house, some of which seem rather alien to the subject of the volume; but the majority are bold and effective presentments of charming bits of old houses, cottages, or other buildings which have recently vanished, or may do so before long. Among the happiest examples are the old houses built on the Town Wall, Rye; Bootham Bar, York; Tudor tenements of New Inn Hall Street, Oxford, now demolished; some seventeenth-century cottages at Stow Langtoft, Suffolk; half-timbered houses or cottages at Shrewsbury, Evesham, and Alcester; and, amid the chapter on old inns, ancient hostleries at Warwick, Banbury, King's Lynn, Stilton, Heigham, and above all the George Inn of Norton St. Philip, Somerset.

Occasionally Mr. Roe is successful in his treatment of figures in his sketches. We find both quaintness and charm in the three ancient inmates of the Fisherman's Hospital, Great Yarmouth, seated on a bench within their courtyard. There is also an effective general drawing of this old refuge for aged mariners, which was founded in 1702. Chatting not long ago with one of the oldest of these almsmen, well over four score, the present writer was assured that he had only one cause of complaint. Hobbling to the outer gateway, he pointed with his stick to the inscription over the entrance, wherein it is stated that the house was erected for the support of "decayed mariners." "Now," added the old man, "I am aged and sorely crippled with rheumatics, but I ain't 'decayed,' and never likely to be till I'm buried. It is not decent to call us decayed, and I told the mayor so the last time he visited."

Mr. Ditchfield, in the text, discourses in an agreeable fashion on old walled towns and castles, old mansions, inns, crosses, municipal buildings, cathedral cities and abbey towns,

hospitals and almshouses, vanishing or vanished churches, as well as the humble dwellings in town streets or by the side of cottage lanes. On the whole, he makes a good selection out of the almost innumerable instances which lie ready to his hand. His difficulty must have arisen from the wealth of material. One of the most attractive of his sections deals with old bridges; illustrations are given of those of Crowland, Huntingdon, Bradford-on-Avon, and the Crane Bridge, Salisbury. It is somewhat surprising that no notice is taken of the customary ornament of English mediæval bridges, whether small or great, a cross about the centre of the parapet. The vast majority of these crosses have vanished; the bases of some have disappeared within the memory of the present generation, notably from two ancient footbridges over the Horner stream near Porlock. The stump yet remains, we believe, on the pack-horse bridge at Derwent, Derbyshire.

There is a chatty section on stocks and whipping-posts—strange to say, without a single illustration. There are more stocks extant, we believe, than the writer seems to imagine, and modern guides generally chronicle their existence. The preservation of many in Cornwall has of late years been secured by their removal to the rather odd position of the west end of churches.

Mr. Ditchfield in this entertaining book throws his net wide, for he includes chapters on Vanishing Fairs, the Disappearance of Old Documents, Old Customs, and English Scenery.

Venice and its Story. By T. Okey. Illustrated by N. Erichsen, W. K. Hinchliff, and O. F. M. Ward. (Dent & Co.)—It is not at first easy to recognize the well-known little manual on Venice in the "Mediæval Towns Series" in this handsome volume. Mr. Okey's book has been one of the most successful in the series, and all lovers of Venice will welcome it in its new shape for the sake of the illustrations; but we think that for travelling purposes, as a supplement to Baedeker, most people will prefer it in its original handy form. Mr. Okey makes no pretence to being exhaustive, but he supplies a bibliography for those who desire fuller knowledge. The system of keeping the history apart from the description of the town and its art treasures seems to us admirable for the tourist.

In this, the fourth edition, the *Piave* still appears as the "*Piove*" on p. 185. We imagine that even the less leisured student would be grateful for a mention of the Grimani Missal, with Hans Memline's beautiful work, in the St. Mark's Library. In his eagerness to prove the poverty of Venice in literature, our author is inclined to grudge her even Goldoni, on the ground that his grandfather came from Modena. But if the author of '*I Rusteghi*' and '*Le Barufe Chiozote*' is not a true son of Venice, we should like to know who can lay claim to that distinction, and we do not think every one would consider '*Il Burbero Benefico*' his best work. Unless our memory plays us false, Cervantes did not actually lose his left arm, but only the use of it, at the battle of Lepanto.

Rubāiyāt of Omar Khayyām. Translated into English Verse by Edward FitzGerald. With an Introduction by A. C. Benson. Reproduced from a Manuscript written and illuminated by F. Sangorski and G. Sutcliffe. (Siegle, Hill & Co.)—There is nothing new

to say about Omar Khayyām, and what Mr. Benson says is satisfactory. Three things are of interest: the writing, the borders, and the binding. The writing is eclectic in style, founded, apparently, on the English hand of the eleventh century, with modern forms interspersed. It is admirably simple, and well set on the page. The borders are very similar to those used by William Morris in his Kelmscott books, with a certain individuality no doubt, but that of a pupil, not of a master. The initials, again, are of various periods and characters; while the two front pages are, as they should be, a striking example of intricate ornament. The cover-design is brilliant, but weak in its bordering. The illustrations are by E. Geddes. The mechanical work of reproduction has been carried out almost to perfection, and apart from the illustrations, which are hardly necessary, and try the powers of the artist too highly, the book is one which should satisfy the most exacting taste.

John Lucas, Portrait Painter: a Memoir of his Life, mainly deduced from the Correspondence of his Sitters. Arranged and connected by his Son, Arthur Lucas. (Methuen & Co.)—Mr. Lucas has erected a handsome monument to his father's memory. John Lucas was an industrious portrait painter for close on half a century, and he enjoyed the patronage of the highest in the land; he was most conscientious and painstaking, but he fell far short of being a great painter. The portraits of prosperous gentlemen, lavishly scattered through this volume, are curiously suggestive of the conventional photograph: there is the usual table with writing materials, the upholstered arm-chair, generally the familiar scroll or letter or book held in one hand. The son tells us that his father's notebooks contain frequent references to an intense desire "to become free from the artistic constraint of portraiture" (p. 30), and the weariness of it is apparent in his later works. His sitters, almost without exception, were highly gratified with his work, and they accentuated this by inducing their friends to sit, and so far his career was an unbroken success. He painted fourteen portraits, mostly whole-lengths, of the Duke of Wellington; in several instances two generations of the same family sat to him; Mary Russell Mitford was one of his earliest friends and most enthusiastic admirers (she contributed some verses to our own columns on his portrait of the Countess of Burlington); but all these things will not help to give Lucas a permanent or prominent place in the history of English art.

His son, however, has done a very useful service in printing the many interesting details of his father's career; and the list of nearly 500 portraits is a valuable feature of the book. There are a few slips. The portrait of Dr. Wallich, the botanist (p. 11, note), is not a Kitcat, but a "three-quarters" (= 30 in. by 25 in.); the portrait of Harriet, Marchioness of Clanricarde (p. 19), is on plate xvii., not plate lvii. The eldest boy in the Walter group—one of Lucas's earliest and best pictures, almost good enough for Beechey—is not John Walter the Second, but the third of that name associated with *The Times*.

Old English Houses: the Record of a Random Itinerary. By Allan Fea. (Martin Secker.)—Turning over these pages, and looking at the multitude of small photographs of old houses with which they are illustrated, we seemed to find much that was

familiar both in text and pictures. The explanation occurs in the last sentence of a short preface: "The present volume, enlarged and amplified, has been reconstructed out of a former one on the same subject long since out of print." It would have been better, we think, to call it a second edition. Mr. Fea's meanderings take him into parts of the counties of Buckingham, Oxford, Bedford, Hertford, Middlesex, Essex, Kent, and Sussex.

NEW DECORATIVE PAINTINGS IN THE PALACE OF WESTMINSTER.

THE donors who have made it possible for this work to be accomplished deserve the thanks of every art-lover for their enterprise, for nothing is more desirable than that some start should be made towards giving employment to our painters in actual mural decoration. Inevitably there will be differences of opinion as to those most suited to these tasks; but until we have seen each school at work, it is difficult, and indeed unfair, to foretell which artist will and which will not respond to an opportunity which has hitherto been all too rare. It has been so rare, indeed, that we know painters who have given a great part of their lives to the study of decoration, and who seem likely to go down to their graves without being offered the humblest occasion to exercise their art. Such men will naturally be disposed to envy the opportunity here afforded to painters much their juniors, but they would be better employed in recognizing that the choice, whether right or wrong, had a practical reason behind it.

We have heard it argued that, because the Houses of Parliament are in the Gothic style of architecture, it is imperatively necessary that the paintings in it should also be Gothic—by which is meant deliberate imitations of the painting of the period. This plea for conscious archaism we are not disposed to admit, even if the structure were a genuine product of original Gothic genius. A frankly contemporary addition, guided by good taste and respect for its setting, has much in its favour. Even in the domain of pure architecture the present writer is reminded of the little Gothic church of St. Riquier (near Abbeville), which has undergone extensive interior alterations and embellishments in Renaissance style with delightful results, its delicacy of taste and tact making the patchwork of styles not merely pardonable, but even fascinating. Gothic paintings, after all, were not so indissolubly associated with the building as to make them the only conceivable form of pictorial embellishment.

But while the choice of the younger "Pre-Raphaelite" group of painters was not inevitably indicated on this ground, the organizers of the decoration were right in deciding that whatever paintings were placed in this corridor must be "of a piece," confessing common ideals and common standards. We can readily understand that, having so decided, they were already half-way towards settling the commission upon this group of young artists, who offered ready to their hand something in the way of a "team"—a thing hardly attainable elsewhere. This moral is worth driving home. If three or four painters of easel pictures paint things superficially more or less alike, they seem to be "cutting one another's throat" commercially, so exacting is the modern taste for individuality.

For decorative purposes, on the other hand, it is only when three or four painters express themselves in a common idiom that they begin to be available.

Of the six panels in the corridor, that by Mr. Cadogan Cowper is easily the most satisfactory, because he alone has given his work something of the delicacy of manipulation necessary to a painting from which one cannot get more than a few paces away. The others seem to have laboured under a doctrinaire conviction that decorative painting must offer strident contrasts of colour, and be lined in with a cast-iron contour insisting on every obvious and unessential detail. The use of scarlet is bad throughout, and even with Mr. Cowper it is a weak point. His technique is something of a compromise between primitive and modern methods; the heads are carefully modelled one at a time; but, as a concession towards the modelling of space, the nearer group is in a higher key than those set back in the picture. This division, which might be satisfactory enough, looks arbitrary from a lack of any sustained comparison between the tones of other objects at the two distances. The flesh seems the only substance which confesses the larger modelling of space, everything else being modelled only within itself. Such little modelling as the painting has, however, while making it less primitive and more modern than its neighbours, may, perhaps, be thought to make it more acceptable as decoration.

The other artists bring to the linear convention which they affect none of the power of abstraction necessary for expressive line; while the determination to make a mosaic of bright colour at any cost breaks up still further the dramatic effect of their designs. Even in the great Van der Weyden in the National Gallery the note of red appears to us both chromatically and dramatically a mistake, and with these young artists, who possess no similar power of draughtsmanship, imitation of the less dignified qualities of early painting results in something like a schoolboy's cartoon, intent mainly on giving a multitude of brightly coloured costumes. Mr. Byam Shaw's picture is the cleverest example of this kind of design, that of Mr. Denis Eden escaping to some extent from our criticism by dint of more massive pattern, and occasionally, in details like the hands, a broader vision. On the other hand, the latter artist has embraced most fervently of all the theory that a decorative painting, even when painted for a narrow corridor, should be visible at an enormous distance.

Although these pictures are hardly to be regarded as serious expressions of the ultimate significance of the scenes represented, it is well that they should have come into being. Everything must have a beginning; and these efforts are as good as could be expected from a group of men known for the most part as costume painters. It remains for some equally enterprising donors to continue the experiment with a further series conceived from another standpoint. This style of painting is not, after all, contemporary art, but a reversion, and as such almost inevitably less than full-blooded.

MR. BRANGWYN'S PAINTINGS AND ETCHINGS.

If, as is possible, Mr. Brangwyn had at his disposal a band of adherents as homogeneous as the followers of Mr. Abbey we have just been considering, it is there that we should find most easily an alternative

scheme of decoration ready to hand. His work would probably fit aptly enough with a Gothic setting, nor is it a kind of painting which demands the aid of distance so much as is sometimes supposed. Indeed, when, as at the Fine-Art Society's Galleries, we are able to see a long series of Mr. Brangwyn's designs side by side, the effect is uncomfortable, the absence of subordination being apparent. In a large number of cases the figures in these compositions are relatively small, but vehemently characterized in a violent set of angles as though seen close at hand. This exaggeration exacts a melodramatic forcing of contrast throughout the work, and in providing a series of themes whose ensemble is of a violence to match the violence of his detail, the disaster at Messina is very useful to the artist. Towering sections of wall overhang yawning chasms in most striking fashion, and a certain degree of consistency in violence is again and again attained. We think, however, that the artist, temperamentally disinclined to tone down, and showing much zest in building his design outwards is inclined to attach too much importance to the violence, and not enough to the consistency. Certainly these drawings, clever as they are, look monotonous when seen together, though, if one were hung between two drawings of narrow range in form or colour, we should find it pleasantly exciting. The one quiet picture, *The Top of the Hill, Longpré* (27), is pleasant to come upon. Among the more typical works we may mention No. 5, *Church of S. Chiera* (? Santa Chiara) *del Carmine*; No. 17, *Mulino Romano, Messina*; No. 18, *Evening, Messina*; and among the etchings, No. 23, *The Immacolata* (Immacolata ?), *Messina*, and No. 28, *The Farmer of Portevogue* (Pont-éveque). The collection, with all its faults, shows a fertility rare in this generation of artists.

WORK BY M. JULES FLANDRIN.

At the Stafford Gallery is collected the work of an artist, two of whose pictures are to be seen at the Grafton. His *La Danse des Vendanges* (27 at the latter gallery) eluded notice among the Post-Impressionists because, like the work there by M. Maurice Denis, it belongs more definitely to the school of Puvis de Chavannes. In this tradition the *Orphée* (33) is as good an example of the art of M. Denis as has yet been shown in London—somewhat pretty and lacking in character beside the greater sincerity of Gauguin, but accomplished and based on a nicely studied natural effect of light. M. Flandrin's 'Danse des Vendanges' has at first sight a rather greater aspect of sincerity, as of the work of a very young student fumbling his way to expression. From this point of view we were inclined to admire the French public, which could take seriously these callow, but exceedingly interesting efforts, which occur from time to time in our English art-schools, but are hushed up as shameful in comparison with the dull prize paintings we know so well.

The work at the Stafford Gallery, on the other hand, looks like that of a tolerably mature artist able to set down obvious effects of colour crisply and brightly, but rarely promising much more. Two figure designs only (8 and 14) recall the ambitions of the 'Danse.' There are, however, two modest landscapes, excellent in their quiet colour and well-designed form (16 and 24).

MR. SULLIVAN'S ILLUSTRATIONS TO CARLYLE'S 'FRENCH REVOLUTION.'

November 12, 1910.

YOUR correspondent again does his best to prove that he is incapable of accurate statement. It is not true that I abused M. Dayot. I was studiously courteous not only to him, but even to your anonymous correspondent, whose whole tone breathes suspicion. I answered him frankly, and gave him even more information than he asked for, when I needn't have given him any at all.

Criticism is not abuse—nor is abuse criticism.

Neither M. Dayot nor your correspondent appears to have any answer to the criticism I ventured upon as to M. Dayot's treatment of the Vengeur episode: it is apparently dropped "like a hot potato"; and M. Dayot, your correspondent says, accepts the present incident "with philosophy."

He seems, then, to abandon any claim to the dignity of historian before the world, to entomb himself as a philosopher in one anonymous bosom.

R.I.P.; though the ghost of Barrère, I fear, will haunt them both, for ever and ever.

As for me, M. Dayot says: "Les Sullivan sont de tous les pays." Oh, happy, happy world!

EDMUND J. SULLIVAN.

. The question at issue was not the merits of M. Dayot as an historian, but the use of his work.

COIN SALE.

ON Monday and Tuesday last Messrs. Sotheby held their first coin sale of the season. Among the chief lots were: Syracusan medallion, with head of Persephone and quadriga, 31l. 10s. James I., quarter-angel, a hitherto unknown coin, 39l. 10s. An Indian chief's medal of George III. and Queen Charlotte, and a medal of the Manchester and Salford Volunteers, 1802, 37l. 10s. The total of the sale was 825l. 13s.

Fine Art Gossip.

MR. STANLEY ANDERSON, MR. FREDERICK CARTER, AND MISS JANET SIMPSON have been elected Associates of the Society of Painter-Etchers and Engravers.

MR. FREDERICK LITCHFIELD is revising for Messrs. Reeves & Turner Chaffers's standard book 'Marks and Monograms on Pottery and Porcelain.' He is issuing from 32, St. James Street, S.W., a circular letter asking for the help of collectors, curators of museums, &c., to make the work as complete as possible.

THE second volume of the Georgian Society's annual publication has already been taken up by subscribers, and can only now be obtained at an enhanced price. Vol. III. is in preparation.

THE death is announced from New York of Mr. John La Farge, an artist well known for his decorative work and new methods of glass staining and painting. He was born in New York in 1835. He studied architectural decoration; painted flowers, a few portraits, and landscapes; he also made illustrations for books and magazines. He then took up mural painting of a religious or ecclesiastical character, and his work may be seen in many churches in Boston, New York, and elsewhere. He published 'Lectures on Art' and 'Letters from Japan.'

In the *Cicerone* (Heft 20) Dr. A. Mayer gives a reproduction of an early Velasquez. It represents a young priest, and is in the collection of the Marqués de la Vega-Inclán. The plastic modelling and the vigour and vitality of the head confirm the attribution, which has the support of Dr. Beruete. The colouring and technical qualities are, according to Dr. Mayer, characteristic of the master in the Madrid period between 1623 and 1629. He considers that the portrait must have been painted in 1625-6, rather earlier than the portrait of a young man in the Munich Gallery.

In the same number of the *Cicerone* Dr. Georg Biermann has an account of the French Exhibition in the Leipsic Kunstverein, which appears to have aroused great interest in Germany. A well-illustrated catalogue gives a good idea of the remarkable number and quality of the works brought together.

THE exhibition of new acquisitions arranged by the Director of the Print-Room at Berlin contains many extremely interesting examples, some of which were acquired at the Lanna and Theobald Sales.

AN EXHIBITION OF APPLIED ART, arranged by the Arts and Crafts Society of Ireland at 35, Dawson Street, Dublin, was formally opened on the 10th inst. The Society, of which the Earl of Mayo is President, has founded a Guild of Art-Workers, with committees in the four Provinces.

In connexion with the Exhibition of Prints now being held in the Royal Hibernian Academy, a lecture on 'Engraving and Etching' was delivered last Monday by Mr. William Strang, who subsequently gave a demonstration of the entire process of dry-point etching.

EXHIBITIONS.

- SAT (Nov. 19).—Mr. R. Anning Bell's Water-Colours of Majors and Minors, Private View, Leicester Galleries.
—British and Barbizon Schools, Victoria Gallery.
—Christmas Exhibition: Fairy-Tale Pictures, Illuminations, Pictures, Drawings, &c., St. George's Gallery.
—Colour-Prints by various Artists, and Georgina Bainsmith's Bust of Canon Ainger, St. George's Gallery.
—Baroness Helga von Cramm's Water-Colours of the Alhambra, Gibraltar, and Switzerland, Mount Street Galleries.
—Mr. Edmund Dulac's Water-Colours illustrating 'The Sleeping Beauty,' and other Fairy Tales, Private View, Leicester Galleries.
—Etchings, Engravings, and Woodcuts by Old Masters, Messrs. Olsh's Gallery.
—Mr. Herbert J. Finn's Water-Colours, Etchings, and Seascapes, Modern Gallery.
—The late Sir Francis Seymour Haden's Drawings in Charcoal and Water Colour, Mr. W. B. Peterson's Gallery.
—Paintings by the Rev. W. Peters, R.A., Messrs. Graves's Gallery.
—Mr. Sutton Palmer's Water-Colours, 'Bonnie Scotland,' Leicester Galleries.

MUSIC

THE WEEK.

QUEEN'S HALL.—Sir Edward Elgar's Violin Concerto.

THE programme of the first Philharmonic Concert of the ninety-ninth season, which took place last Thursday week, included Sir Edward Elgar's new Violin Concerto in B minor. First impressions are good up to a certain point, and the first hearing of this Concerto convinced us that it is an exceptionally fine work by an exceptional composer. But until it has been tested by time it is well-nigh impossible to judge it definitely. The strong individuality of the music at once prejudices the hearer

in its favour, for this is indeed a rare quality. Then the beauty of the so-called second theme in the first movement and the expressive melodies of the Andante; the genius displayed throughout in the scoring; the splendid interpretation of the solo part by Herr Kreisler, and the sympathetic orchestral playing under the direction of the composer, might easily lead one at first to exaggerate the merits of the work. It often happens that a brilliant performance of an inferior work hides for a time its weaknesses. We do not for a moment believe that Sir Edward Elgar's Concerto will ever be classed as an inferior work, but as regards certain matters first impressions may be modified, or even strengthened.

In the course of the Allegro, for instance, effective use is made of the group of short phrases which stand at the head, but one misses the usual strong theme which dominates the whole movement, and such a one in this particular work would probably have enhanced the beauty and tenderness of what is virtually the second theme. The composer, while adopting what may be termed the classical form of the concerto, has, however, not followed it blindly, and what seems a weak beginning (*sit venia verbo*) may ultimately prove a wise scheme. His idea was perhaps gradually to unfold the latent power and meaning of those phrase-themes. In addition to certain developments of them which are obvious, there are others which at first pass unnoticed, but which show the organic, and therefore strong, structure of the music. For instance, at the recapitulation the opening phrase is heard, followed by a passage for the violin, apparently a mere technical show passage; but it is evolved from that opening phrase. Then those phrase-themes are still heard in the closing movement; in the very last seven bars, while the violin is playing a conventional flourish, ending, however, with the opening phrase in diminution, horns and 'celli giving it out in augmentation. These are only simple specimens, to which others more elaborate could be added.

The Andante is wonderful in its simplicity: the melodies are diatonic, and melodies in what may be called the old-fashioned sense of the term; but they are refined and direct in their appeal. And in the orchestration, though it is striking as regards tone-colour, the effects are produced by comparatively modest means; while in the delicate use of the trombones the mantle of Schubert seems to have fallen upon the composer.

The Finale is a strong movement, and the cadenza for the violin a miniature tone-poem; for cadenzas of that kind a new term ought really to be invented.

Queen's Hall Choral Society.

AN extended selection from the three acts of 'Parsifal' was given at the first Queen's Hall Choral Society concert this season on Tuesday evening. Allowance

had, of course, to be made for the music being given without scenery, and without the stage action which adds to it so much point and meaning; but the large audience showed that many are anxious to hear even a selection in concert form. Both choir and orchestra were evidently trying to do their best, but there was more of the letter than of the spirit, and even the former was not free from reproach. More full rehearsals would have improved matters. The soloists, Messrs. Morgan Kingston, Thorpe Bates, Wilfrid Douthitt, and Marcus Thomson, sang earnestly; and Mr. Franco Leoni conducted carefully.

SAVOY.—*L'Allegro. The Two Hunch-backs*

HANDEL'S '*L'Allegro*,' or rather a selection from it, was given last Monday evening, the opening night of Miss Marie Brema's new season. The soloists were Miss Evangeline Florence and Messrs. Spencer Thomas and Francis Braun, who sang from a stage box. Melancholy, Mirth, and other personages passed across the stage, and there were also charmingly arranged groups, while the dancing and merriment in the choruses "*Come and trip it*" and "*Or let the merry bells*" were most pleasing. The artistic performance won well-deserved success, and the music itself was a great attraction. It is some of the daintiest and freshest ever penned by the composer.

This was followed by '*The Two Hunch-backs*,' a fairy play by M. Cammaerts, ably translated by Miss Tita Brand, and extremely well-performed. It is based on a well-known legend. The little elves deserve praise, particularly Miss Mavis Yorke. Miss Tita Brand was Marianne, sweetheart of Jack the hunch-back, impersonated by Mr. Vernon Steel, and both were convincing. Bright movements based on Belgian folk melodies arranged by Mr. Frank Bridge, conductor of the orchestra, were played between the acts. With a little cutting this piece ought to have a successful run.

Musical Gossip.

THE WORSHIPFUL COMPANY OF MUSICIANS offer a prize of fifty guineas and the freedom of the Company for a March for full orchestra which may be suitably performed at festivities held in connexion with the coronation of King George. Only British subjects can compete. The judges are Sir Hubert Parry and Sir Frederick Bridge, Drs. G. J. Bennett, E. Markham Lee, T. Lea Southgate, and Mr. Allen Gill. All particulars may be obtained from Mr. T. C. Fenwick, Clerk to the Company, 16, Berners Street, W.

A MONOGRAPH on Brahms by Mr. J. A. Fuller-Maitland will shortly be published by Messrs. Methuen. The author notes the relations in which Brahms stood towards distinguished contemporaries, and analyzes the composer's works.

WEBER'S last opera '*Oberon*,' which has not been heard for many years in London, will be performed on the 28th inst. by the pupils of the operatic class of the Guildhall School of Music.

SIR ALEXANDER MACKENZIE'S oratorio '*The Rose of Sharon*,' which was produced at the Norwich Festival of 1884, has been revised by the composer, and a performance was given last Saturday at the Alexandra Palace under the direction of Mr. Allen Gill. The Prologue, noting the spiritual meaning of the drama, and the Epilogue, which, as stated in the original edition, "might be omitted," have both (to the advantage of the work) been withdrawn. Moreover, in order to quicken the dramatic action of the story, certain repetitions have been omitted. Part IV. has been completely rewritten. There is much fine music in the oratorio, which in its improved and shortened version will probably enjoy greater popularity.

MR. PLUNKET GREENE, in his excellent lecture on '*Interpretation in Song*' at the Æolian Hall yesterday week, gave some rules to guide singers; but the first and most important, "*Find the atmosphere of your song, and sing it as you speak*," would to many singers prove by no means easy to follow, owing to their being too much occupied with technique even to think of atmosphere. The lecture, though on the whole serious, was pleasantly interspersed with humorous remarks and good-natured criticisms. Mr. Greene showed clearly how much thought and study go to the making of a really great artist; also how much a singer owes to a good accompanist. He regards such a one, especially when engaged on modern songs, as a colleague rather than an accompanist. The lecture will be repeated next month.

THE first concert of the third series of the New Symphony Orchestra, under the direction of Mr. Landon Ronald, took place at Queen's Hall on Wednesday evening. The programme was entirely devoted to Wagner. The orchestral playing was very good, but Mr. Ronald was not quite himself in the Siegfried '*Idyll*.' Conductors, however able, cannot always be at their best.

A SERIES of chamber concerts is now being given in the Lecture Theatre of the Royal Dublin Society, and will continue until the end of February. Amongst the performers announced are the Bohemian String Quartet, the Brodsky Quartet, the Hans Wessely Quartet, and the Hamilton Harty Wind Quartet.

MISS MABEL LANDER, who has been appointed Professor of Pianoforte Playing in the Leinster School of Music, gave a recital in Dublin last week. Her programme included the '*Waldstein*' Sonata, and works by Schumann, Chopin, and Leschetizky. Miss Lander's playing is distinguished by intellectuality and brilliance of technique.

THE Committee of the Society of German Musicians has decided that a festival of several days' duration shall be held next year to celebrate the hundredth anniversary of the birth of Liszt; but they do not propose to give it at Weimar, as there is no hall there suitable for the performance of the composer's important instrumental and choral works. We are not surprised to learn that this decision has not given universal satisfaction; it was at Weimar, as conductor, that Liszt exercised his greatest influence; it was there, to name only one work, that

'*Lohengrin*' was produced; moreover, it was there that Liszt founded in 1861 this very Society of German Musicians.

MESSRS. GREVEL & Co. announce a work to be published by Gerhard Stalling of Oldenburg i. Gr., entitled '*Musik und Musiker in Karikatur und Satire. Eine Kulturgeschichte der Musik aus dem Zerrspiegel von Karl Storck*.' It will be in sixteen parts, together with special supplements. The first part has already appeared, and gives promise of something amusing, and perhaps not altogether uninteresting.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Concert Society, 3.30, Queen's Hall.
—	Evening Concert, 7, Queen's Hall.
—	Sunday League Concert, 7, Scala Theatre.
—	Mr. T. Beecham's Concert, 8, Covent Garden.
MON.	Mr. T. Beecham's Opera Season, Covent Garden.
MOS.	London Symphony Orchestra, 8, Queen's Hall.
—	Miss Marie Brema (' <i>Orpheus</i> '), 8.15, Savoy Theatre.
—	Mr. Sydney Rosenbloom's Pianoforte Recital, 8.15, Æolian Hall.
TUES.	Miss Marjorie Tempest's Vocal Recital, 8.30, Bechstein Hall.
—	Senhor Da Motta's Pianoforte Recital, 8, Bechstein Hall.
—	Mr. Ernest Schelling's Pianoforte Recital, 3.15, Queen's Hall.
—	Walton Quartet, 3.15, Æolian Hall.
—	Miss Julia Hostater's Vocal Recital, 8.15, Bechstein Hall.
—	Miss Helen Mott's Cello Recital, 8.30, Æolian Hall.
WED.	Miss Marie Brema (' <i>Orpheus</i> '), 7.30, Savoy Theatre.
—	Classical Concert Society, 8, Bechstein Hall.
—	Wessely String Quartet, 8.30, Bechstein Hall.
THURS.	Albion Trio, 8.15, Æolian Hall.
—	Mr. Cecil Baumer's Orchestral Concert, 8.30, Queen's Hall.
FRI.	Mr. Béla von Czuka's Cello Recital, 8, Bechstein Hall.
—	Mr. Mischa Elman's Violin Recital, 8, Queen's Hall.
—	Mr. A. Holland's Violin Recital, 8.30, Æolian Hall.
SAT.	Chappell Ballad Concert, 3.30, Queen's Hall.
—	Miss Julia Culp's Vocal Recital, 8, Bechstein Hall.
—	Mr. W. Cernikoff's Pianoforte Recital, 3.15, Æolian Hall.

DRAMA

THE WEEK.

GARRICK.—*The Unwritten Law: a Play in Three Acts*. By Laurence Irving. Founded on Dostoevski's '*Crime and Punishment*.'

To construct out of Dostoevski's famous novel a drama for an average English audience is no easy task. Robert Buchanan made the attempt some twenty years ago in '*The Sixth Commandment*,' and scarcely won success. Mr. Laurence Irving has been more happily inspired, but he has had to offer large sacrifices at the shrine of Mrs. Grundy. A story which deals with the redeeming love of a courtesan for a murderer does not stand a chance, without considerable modification, of being endured by our insular sentiment. Bowdlerization, therefore, becomes a necessity, and it may be admitted that Mr. Irving has reshaped his material with as tender a regard to the original as discretion permitted. Sonia is converted into an innocent girl who is threatened by the lust of her landlord, and this rather melodramatic villain is substituted for the old woman whom in the novel Rodion kills so ruthlessly. But despite such changes the ethic of the tale is pretty faithfully preserved in the play, the appeal being still to pity for the victims of oppression, the outcasts of society, who seem almost given no other hope of escaping starvation than the resort to vice or crime. Sonia still keeps her astonishing simplicity of soul and child-

like religious creed, and the real conflict of wills, in the play as in the book, is that between her trustful and desperate faith and the defiant agnosticism of Rodion. The adapter goes once, perhaps deliberately, astray from the spirit of the novel when he makes a theatrical use of an outburst of religious emotion, and supposes Rodion to be converted to remorse and a surrender to justice by the girl's ecstatic recital of the Lord's Prayer. An anarchist such as Rodion, with his callous conviction that the wrongs of society's victims are only to be righted by boldly shedding human blood, would hardly be shaken by such an exhibition, his epileptic tendencies notwithstanding. Still, for the sort of audience for which this piece was written, some dim suggestion of a happy ending was a concession that could not well be refused.

While retaining to no small extent the spiritual atmosphere of the tale, Mr. Irving has compressed its incidents so skilfully as to produce a compact, vigorous, and thrilling play. There are now and again inept passages, but these he can easily suppress. The hero's agonies of nerves and dread of self-betrayal are turned to the fullest dramatic account. A scene laid in pleasure-gardens on the Neva does not very much advance the plot, except to show how an examining magistrate's suspicions of Rodion are heightened as he studies his man; but it provides a certain colour which the adapter, with his experience of Russia, was in a position to suggest. As for the set encounter between magistrate and criminal, during which the former reconstructs the crime and Rodion hysterically refuses to make the confession demanded, it keeps the audience on tenter-hooks, and affords Mr. Irving as the hero some splendid opportunities. Perhaps he is a little too flamboyant and conventional in his representation of a character which has been transformed here into the average Russian revolutionary student, and has lost some of its individuality to become a mere type; but nevertheless his Rodion may be described as the most virile and impressive work of his career. Mr. Dalziel Heron is remarkably natural as the magistrate, alternating blandness with moments of real authority; Miss Mabel Nelson scores in the part of Sonia's rebellious young sister; and Miss Mabel Hackney's Sonia, so naive and appealing, at once so helpless and tenacious, is a creation worthy of comparison with her heroine of 'The Thunderbolt.' The one flaw in it is a certain monotony of diction.

Dramatic Gossip.

MR. S. J. ADAIR FITZ-GERALD'S book 'Dickens and the Drama' will be published by Messrs. Chapman & Hall towards the end of the month. This work will give the fullest particulars concerning Dickens's close association with the stage, his own original plays, and the vast number of dramatizations of his novels—authorized and unauthorized.

OUR young playgoers, when they reach home for the Christmas holidays, can promise themselves one certain treat in F. Anstey's version of 'Vice Versa.'

If they follow the attitude of their elders at the Comedy, they will chuckle over the transformation of the elderly merchant, revel in the schoolroom scenes, and enjoy the meetings between father-boy and boy-father, and the third act in which the runaway from school reaches home to discover the horrible muddle of his finances and home life.

BUT the spectacle which above all others in this play will tickle the boys among the audience—the girls will probably be more pitiful—is that in which paterfamilias is seen plunging deeper and deeper into disgrace with his teachers, and cowering before the prospect of a flogging. Even their seniors find this irresistible.

'VICE VERSA' is not new to the stage, but this is a new version, and singularly successful in keeping up the atmosphere of grotesque fantasy which pervades the original. The author owes much in the present production to the efforts of the two actors who double the parts of boy-father and father-boy. Mr. Volpe and Mr. Spencer Trevor may almost be described as his collaborators, so cleverly do they suggest the alternations of disposition, speech, and manners.

At the Abbey Theatre last week 'The Cross-Roads,' by Mr. S. L. Robinson, was revived, and a new comedy by Lady Gregory, 'The Full Moon,' was performed for the first time.

TO CORRESPONDENTS.—L. R.—E. E. H.—J. H.—W. H.—R. H. K.—Received.

M. A. H.—Not suitable for us.

No notice can be taken of anonymous communications.

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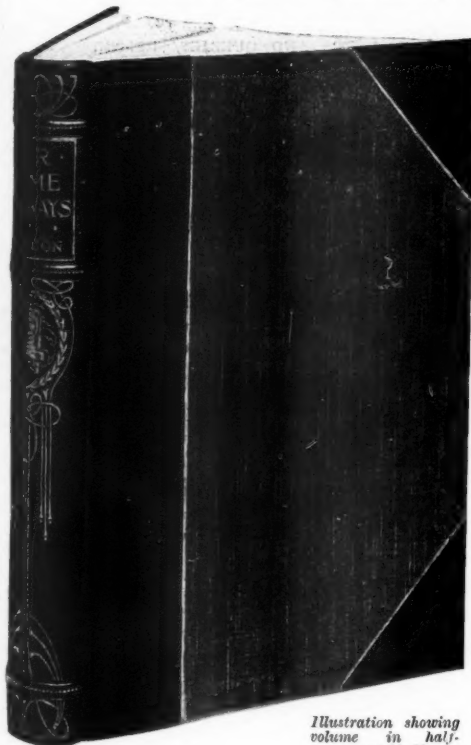


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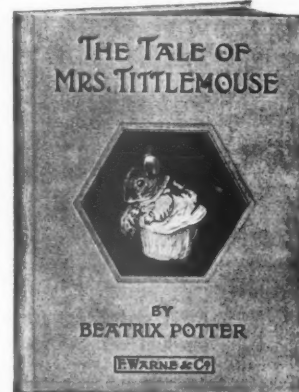
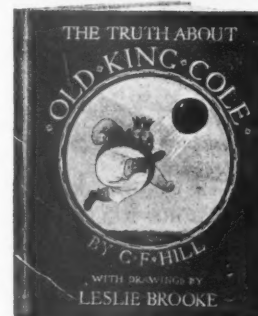
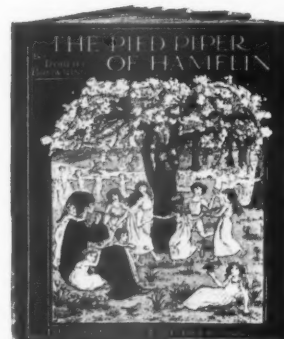
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